KLAUS JANSON AND DAN CHICHESTER—BLOOD & GLORY INTERVIEWS

STAN LEE PRESENTS

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The Dawn of a new Marvel Age

You've heard it a million times before.

"Welcome to a new era. . ."

Yeah, yeah. . .

So when I say "Welcome to the beginning of a new era for MARVEL AGE," my guess is that you'll be skeptical. . .to say the least. So let's just say, "Welcome to the beginning of our odyssey to take MARVEL AGE in dramatic new directions." (I'm tempted to add, "Make it so, Number One.")

MARVEL AGE is your magazine, a doorway into the halls of Marvel Comics. Through MARVEL AGE, we get to unveil the inner workings and introduce the people who bring you today's most popular comic books. Many folks have the impression that comics just magically appear on the stands, week after week. And they couldn't be more wrong. Each and every issue requires the dedication and efforts of a lot of talented professionals, many of whom are never credited on the splash page.

We want you to meet those people and see the "magic" they perform day in and day out to bring you your regular dose of excitement.

Will we succeed?

That's partly up to you. After all, you are the person stepping through the doorway. It's up to you to decide what you consider exciting, thought-provoking and entertaining. If you're bored, we've failed. But I don't plan to fail.

And since this is your magazine, it's up to you to tell us what you think: To let us know what we're doing right, and what more we can do. As the new MARVEL AGE editor, I'm recruiting you as a member of the MARVEL AGE Board of Advisors. The job is to keep us on our toes, and to help us continue to constantly improve this magazine. The first assignment is to fill out the MARVEL AGE Readers Poll ballot elsewhere in this issue, and send it to me.

I'm looking forward to working with you.

(And I'll let you in on a little secret. This issue isn't really the beginning of a new era. It's just a prelude. If all goes as planned (knock wood), issue #115 is where we really shift into high gear. Be there.)

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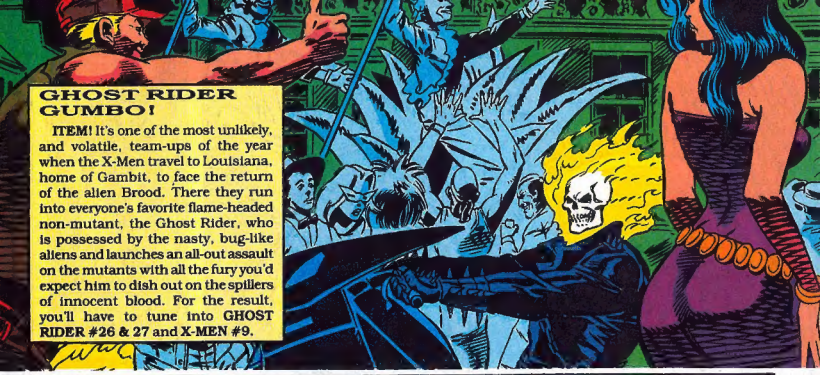
IT'S WAR!

ITEM! This month we launch the INFINITY WARS, a six-issue limited series by INFINITY GAUNTLET veterans Jim Starlin and Ron Lim. It'll be the biggest super hero conflagration in years, as the excitement crosses over into Marvel's hottest titles, with heroes and villains joining forces against the threat only *they themselves* could pose. Just about anyone who's *anyone* will join in the action. Look for a handy INFINITY WARS crossover checklist in each MARVEL AGE, and while you're at it, check out the Ron Lim/Terry Austin INFINITY WARS poster from Marvel Press, available in fine comic book stores everywhere.

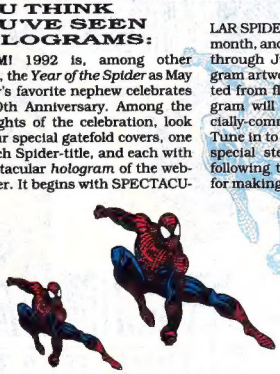


GHOST RIDER GUMBO!

ITEM! It's one of the most unlikely, and volatile, team-ups of the year when the X-Men travel to Louisiana, home of Gambit, to face the return of the alien Brood. There they run into everyone's favorite flame-headed non-mutant, the Ghost Rider, who is possessed by the nasty, bug-like aliens and launches an all-out assault on the mutants with all the fury you'd expect him to dish out on the spillers of innocent blood. For the result, you'll have to tune into **GHOST RIDER #26 & 27** and **X-MEN #9.**

YOU THINK YOU'VE SEEN HOLOGRAMS:

ITEM! 1992 is, among other things, the *Year of the Spider* as May Parker's favorite nephew celebrates his 30th Anniversary. Among the highlights of the celebration, look for four special gatefold covers, one for each Spider-title, and each with a spectacular *hologram* of the web-spinner. It begins with SPECTACULAR SPIDER-MAN #189, on sale this month, and continues one per month through July. Whereas most hologram artwork to date has been created from flat art, each Spidey hologram will be created using a specially-commissioned 3-D statuette. Tune in to MARVEL AGE #114 for a special step-by-step photo feature following the creative process used for making of the holograms.

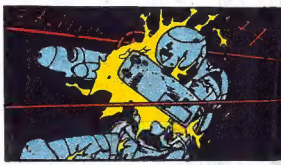


I WANT MY M(ARVEL)-TV!

ITEM! The Marvel offices were invaded February 7 by MTV-VJ **Karyn Bryant,** filming Page 2 for her music video show, which runs from 9 a.m. to noon each weekday and for the afternoon teen talk show IN YOUR FACE. Karyn got brief interviews with various staffers as they performed the exciting tasks that make great comics. Staff letterer David Sharpe gave lessons on pasting up a vellum lettering overlay, Ed Murr dazzled the camera crew with his pithy pencil renderings of Wolverine, and Jared Osborne got to show off his spikey new hairdo.

OTOMO UPDATE:

Item! AKIRA may be drawing to its spectacular conclusion, but Otomo fans won't be left high and dry. Even before the last issue of Epic's AKIRA series, look for the one-shot special FAREWELL TO WEAPONS on sale now. It takes place in the far-flung future, when nuclear and atomic weapons have been eliminated. But, as Katsuhiro Otomo proves, the self-destructive human race can find *new* paths to extinction. FAREWELL TO WEAPONS will be part of a special "Dirtbag Special" promotional campaign, along with SAM AND MAX (see the article elsewhere in this issue). Each comic will be polybagged with DIRT, the hot new teen variety magazine, *and* with an audio cassette featuring the musical masterworks of Morrissey, Ice-T and Depeche-Mode. Each Dirtbag Special will carry a $3.50 price tag for the whole package. Meanwhile, stay tuned for more Otomo news, coming soon.



AND SPEAKING OF KODANSHA. . .

ITEM! Everyone here at Marvel and Epic would like to welcome Sam Yoshiba from Kodansha, those folks who first brought us AKIRA. For six months, Sam is on loan from the esteemed Japanese comics publisher, and will be hanging out in the X-Office of Bob Harras and Suzanne Gaffney to learn the American way of producing super heroic comics. Now the burning question around the offices is. . .which Marvel staffer will be sent off to Japan?!

ALL THAT GLITTERS IS NOT GOLD. . .

ITEM!. . .sometimes it's *silver*, as in SILVER SABLE AND THE WILD PACK, the brand new monthly series that's part of the "Big Guns" group. Frequent Spider-Man guest star Silver Sable and her crew of top international mercenaries (including Sandman and Palladin) get involved in political intrigue, action and adventure. As of the very first issue, they find themselves in the middle of a tense kidnapping situation that may force Sable to break all of her own rules. Turnabout is fair play as the Web-Slinger does the guest star honors in this premiere, courtesy of writer Greg (*Deathlok*)Wright and artist Steven Butler.

ANNUAL EXCITEMENT:

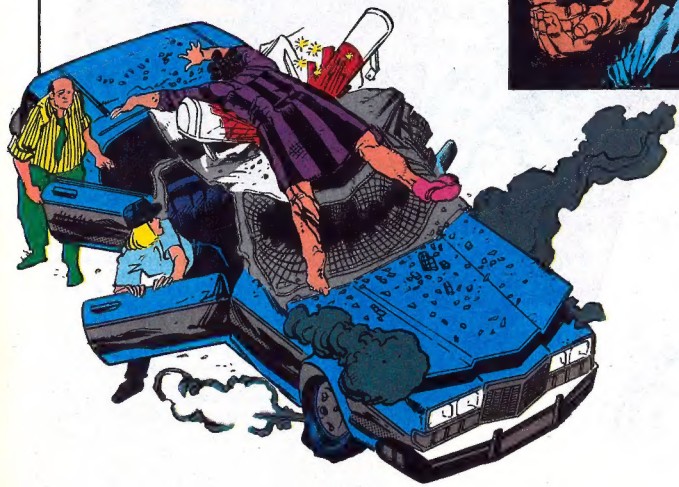
ITEM! The 1992 annuals are in full swing, with each group offering an adventure of epic proportions. Even as we speak, "The System Bytes" is hitting PUNISHER ANNUAL #5, DAREDEVIL ANNUAL #8, WONDER MAN ANNUAL #1 and GUARDIANS OF THE GALAXY ANNUAL #2. This mini epic pits the aforementioned heroes, as well as Deathlok, against a sentient computer virus program that attacks heroes and villains alike.

Then in DARKHAWK ANNUAL #1, AVENGERS WEST COAST ANNUAL #2 and IRON MAN ANNUAL #13, it's "Assault on Armor City," as Tony Stark investigates the competition by trying to solve the mystery surrounding Darkhawk. It's shades of "Armor Wars" as the two join with the Avengers to eliminate the proliferation of armored folk, only to uncover a conspiracy to destroy Stark Enterprises.

— Mike Lackey

COPS: THE JOB

They call them the "Mean Streets." They are the seamy underbelly of our big cities. Places where drug dealers, junkies, and petty hoods rule.



The Punisher roams these streets. He uses the night as his shield, moving silently through the shadows, watching, finding the wolves among the sheep, the men and women who prey upon the misery of others, marking them. And then. . .

He moves in, weapons blazing, and eliminates them.

Of course, *we* live in the '*real* world.' There is no Punisher here,

no mystery man in black to burst out of the night and sweep the slime from our streets.

Our cities *do* have mean streets, though, and those who rule them, predators who are squeezing the life out of helpless, *real* people like you and me.

But there *are* those who strive to eliminate them, like the Punisher, albeit in a different way. Criminals call them the Heat, the Fuzz, the Pigs — and they fear them.

We call them — Cops.

COPS: THE JOB is a brand-new four issue mini-series that takes a hard, realistic look at police work on those mean streets.

The series was co-created and is being co-written by Larry Hama (original editor of THE 'NAM and creator of SAVAGE TALES) and Joe Jusko (himself a former New York City police officer).

"The big problem with cop stories is that they're so obviously wrong," said Jusko. "Even the little things, the simple procedures that cops go through day in and day out, are misrepresented."

"Yeah," Hama replied, "So we figured it was time to do a *real* book about cops, and we got together to talk."

"We met in Larry's office and tossed plot ideas back and forth, pulling what we liked, filling in the story page by page," Jusko added. "Until it was done!"

"Hey," Hama smiled, "Police officers and their families are a big audience. They buy lots of books — and now they can look at one and say, 'Yeah, that's right — *that's* how it's *really* done.'"

The art team adds to the authenticity of the project. Penciler Mike Harris and inker Jimmy Palmiotti have worked on various PUNISHER titles for the past few years, as well as adding their talents to such books as GHOST RIDER and THE DESTROYER. Additionally, Harris penciled the critically acclaimed PUNISHER graphic novel, THE PRIZE.

Cover artist Michael Golden, who co-created THE 'NAM, has drawn a special series of covers — individual pieces of art that stand on their own but also are unified by a single motif.

"This is the real deal," observed editor Don Daley, "Not some idealized version of police work. COPS: THE JOB is bleak, sometimes gruesome — always dramatic.

He smiled. "And it's *very* up-close and personal!"

"Cops is a character study," said Hama. "We have two main characters and we show how they react to the world that they live and work in."

Those main characters are Maureen Donnegan and her partner, Nick Caruso. Maureen (or Mo, as she prefers to be called) is the youngest member of a family of cops (her father, Liam, was a career officer who was mysteriously killed while moonlighting as a cab driver). As our story unfolds, Mo, a recent gradu-

ate of the Police Academy, is ready to hit the streets. Unfortunately, she finds herself assigned to the roughest precinct in the city. Fortunately, she finds herself teamed with a partner who knows his way around — and cares.

His name is Nick Caruso. He reads Joseph Wambaugh and knows the rules are sometimes meant to be broken: "The Academy ain't the street," he tells Maureen. "Sometimes, you gotta improvise."

Nick is a man who's spent a lot of time on the street — perhaps too much, but he's not yet become desensitized. He still cares about the people he is out there to 'serve and protect.'

That's more than you can say about Heinzucker and Dooley, two members of the 'Anti-crime' squad who score points by stealing arrests from other cops — and make a little extra bread by running through a victim's wallet.

As for the others, well, it's too soon to tell — Detective McGopolan seems like a nice guy, but he drinks a lot.

And he may know something mysterious about the death of Mo's father. Sears and Pulski look like good cops, and Lieutenant Barone is a regular guy. On the other hand, he *does* put up with Heinzucker and Dooley. . .

And there are the civilians: Judith Bitterman, a street activist who doesn't know when to shut up; Benny, a large, strong street person who's ready to defend Judith from all comers; Mrs. Osenenko, a victim who's not as helpless as she looks. . .

Looming over them all is the Eviscerator, a mysterious serial killer who is stalking the neighborhood, leaving bodies (without internal parts) lying here and there.

"Most of these characters are based on people I knew on the street," said Joe Jusko. "None of them is based on any one person, of course, but all are amalgams — personalities built from various pieces of other people."

And the situations that Mo and Nick encounter?

"A lot of the incidents are authentic," revealed Joe Jusko. "I should know — they happened to me while I was on the job."

"Especially the weird ones!" laughed Hama.

"Yeah, *all* the bizarre ones are true — they're the ones you remember the best, after all."

And memorable they are — from the wife who keeps trying to kill her husband (he says she has "loose carnations," he means hallucinations), to the seemingly dead (and odorous) diabetic who leaps to her feet before the morgue wagon can arrive. COPS is full of the kind of stories that prove that truth can indeed be stranger than fiction.

The other strength of COPS is its world. A *real* world. The hell that is the inner city of New York's Lower East Side.

Larry Hama said, "We wanted to show street crime the way it is in the big cities — the way it *really* is. We chose the lower East Side of Manhattan because it's such a hot spot." He chuckled. "Of course, we can't show *everything* that happens, the medium just won't allow that, so we have some hard choices as to what we can keep — and what we have to throw out."

Jusko added, "Yeah, we wanted to pick a melting pot sort of area — a place where everyone, white, black, Asian, Hispanic — whatever, lives. We don't want to offend anyone, or cause any finger-pointing. We just want to show things the way they are."

And they succeed. The world of COPS reeks of authenticity — it shows an inner city that everyone will recognize — and fear. For the city in COPS is the *real* city, the dark side of New York, full of junkies, hypes, muggers and hoods. The ones we fear every morning when we open our papers or begin our commutes. It is frightening and familiar, because it is the world that lurks outside our doors.

It is also a world of violence, a place where strength can be the key to success, where the cunning and the man often triumph. It is a world with many names: Lower East Side, Combat Zone, Little Havana, Chinatown — each city has a facet of it.

"I always try to tell a story with realism," pointed out Hama. "It's the best way I can do this sort of thing. There're good guys and bad guys of all ilks, all colors. Of course, I can't control how people will react to that — that's their problem. I'll tell you one thing I will make sure of — there'll be no whitewashing, no effort to make the police of our story larger than life — or better than life."

"Yeah!" said Jusko. "We're not trying to offend anyone. We're just trying to show what it's really like to be a policeman in a big city these days — something that no one's really done before."

Until now.

— Doug Murray

STAN'S SOAPBOX

Hi, Heroes!

Let's talk team-ups. Team-ups and crossovers, which belong to the same family, have been an integral part of the Marvel mystique for years. Fact is, they're practically one of our trademarks.

Today, most readers take team-ups pretty much for granted, and there's no reason not to since you find them so often in so many different issues. But, hark ye back a few decades to the dizzy days when Marvel was just a 'borning, when team-ups were as rare as a smile on the face of Jonah Jameson.

The very first team-up that I can remember featured both the original, androidal Human Torch and everybody's favorite amphibian, the savagely sulky Sub-Mariner.[1] Each of them were enmormously popular in their own mags; in fact, back in the late thirties and early forties they were two of the best selling super heroes of all. But then, some unsung genius came up with the off-the-wall idea of putting them together in the same story, presumably assuming that if one was good, two would be better. And y' know something? He was right!

Being a comic book fan myself, I still remember impatiently waiting for the day the new issues would come out so I could read the never-ending battles between the Torch and Subby. The idea of two of my favorite heroes actually fighting it out, each using his fantastic super power against the other, used to boggle my mind. The stories seemed more real than the usual comic book battles because I felt I knew each of the combatants, I cared about each of them, and I worried about how each episode would end.

When I grew older (I was about to add "and wiser," but I'm told that's still open to debate), and when Marvel was just starting its glory days of the Fantastic Four, the Hulk, Spidey, the Avengers, the X-Men and all the rest of our capricious cavaliers, I was eager to try to recreate the excitement I had felt, lo those many moons ago, when the Torch and Subby were doing their thing between the covers of the very same comic book.

My first attempts were rather timid ones. Just for old time's sake, I introduced a vengeful Prince Namor into any early issue of the FANTASTIC FOUR.[2] This was a chance to pit the Lord of Atlantis against our flying, flaming human fireball once more. Of course, he wasn't the same Human Torch as the original android, but why split hairs? It was still fire against water and the mags sold like there was no tomorrow!

Naturally, I was thrilled. It meant that the readers dug team-up plots as much as I did. ("Team-up" meaning a character from one mag crossing over and appearing in someone else's book — as if you didn't know!)

Well, you know how we Marvelites are. If something seems to work, we never let it go! One of our biggest kicks was putting a whole kaboodle of our most popular characters in one special magazine and then changing the line-up whenever the mood struck us. That magazine, of course, was THE AVENGERS. As I remember, the mainstays of the group were Iron Man, Thor, Captain America and the Hulk. I'd fill you in on all of the comings and goings that occurred in those early issues, but our nifty new editor of MARVEL AGE, sagatious Steve Saffel, is waiting for this article and if anyone misses a deadline, the wrath of Saffel is equal only to the rage of Wolverine if we misspell his name!

Of course, you all remember one of our most daring and dazzling team-up issues when we featured the Avengers, in full battle array, duking it out with our own merry mutants. The Uncanny X-Men![3] And if you think it's easy having heroes fighting heroes without any editorial cop-outs or having our staff show favor to one side over the other, think again! That story is still one of the best remembered single issues in all of Marveldom.

Y' know, one thing that's always appealed to me about team-ups is they can be done in so many ways. As you know, the guest stars don't always have to fight the heroes, they can (as the phrase "team-up" so aptly suggests) battle shoulder to shoulder against a common foe. There's no way to keep count of how many such stories we've done as exemplified by Daredevil helping Spidey, Captain America helping Iron Man, even Dr. Doom helping the Fantastic Four! And how about the Punisher, Wolverine and Ghost Rider taking up the cudgels in virtually every title we publish! Probably the only team-up we haven't yet thought of is Howard the Duck rescuing Irving Forbush, although now that I've mentioned it, someone is sure to notice and — well, just wait!

Perhaps one of the most important side effects of team-ups and crossovers, as well as our heroes' ubiquitous guest appearances, is the fact that they inject a note of realism into the stories. How? Try this for size: You're reading an early issue of FANTASTIC FOUR. Something has happened which draws a crowd. Suddenly, you see Peter Parker in one of the panels taking some photos. He has nothing to do with the story, but his appearance makes the whole Marvel Universe seem more credible. Or, I recall the first time one of our heroes needed a lawyer. (A remote control No-Prize with on-screen programming to the first fifty-thousand readers who tell us which hero it was!) What lawyer did he hire? Matt Murdock, natch. It wasn't Matt's magazine, and Daredevil doesn't even appear in the tale, but it's another way of making you feel taht our characters are all sharing the same universe, the mighty Marvel Universe, which of course they are!

Well, it's time for me to head for the mailbox and hope this reaches the Bullpen in time, before a howling horde of raging readers goes on a hunger strike without their Soapbox! So, till next ish, "Medio tuttissimus ibis!" — like you always say!

Excelsior!

Stan —*Stan Lee*

[1]MARVEL MYSTERY COMICS #8
[2]FANTASTIC FOUR #4
[3](UNCANNY) X-MEN #9

WILLIE LUMPKIN

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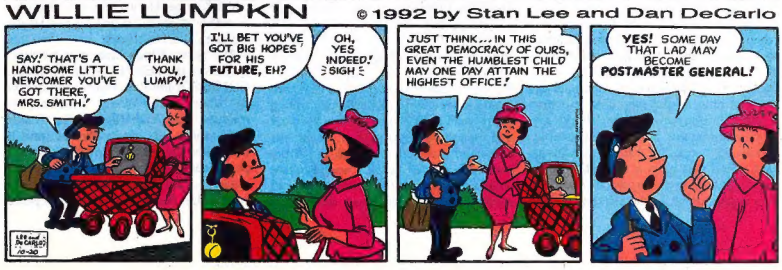

SAY! THAT'S A HANDSOME LITTLE NEWCOMER YOU'VE GOT THERE, MRS. SMITH.
THANK YOU, LUMPY!
I'LL BET YOU'VE GOT BIG HOPES FOR HIS FUTURE, EH?
OH, YES INDEED! SIGH
JUST THINK... IN THIS GREAT DEMOCRACY OF OURS, EVEN THE HUMBLEST CHILD MAY ONE DAY ATTAIN THE HIGHEST OFFICE!
YES! SOME DAY THAT LAD MAY BECOME POSTMASTER GENERAL!

A GRITTY INTERVIEW WITH

From THE DEFENDERS to DAREDEVIL to PUNISHER WAR ZONE to THE DARK KNIGHT, Klaus Janson has penciled and/or inked some of the most masterful, popular and influential projects in comics history. On the eve of the release of BLOOD AND GLORY, a three-part limited series pitting Captain America and the Punisher against corruption that reaches deep in the U.S. government, MARVEL AGE tracked Klaus down to talk with him concerning his career, his techniques and his views on the comics field.

KLAUS JANSON: To begin with, I'd like to read a fan letter I recieved from PUNISHER: WAR ZONE, where the reader points out two bad things about the book. Bad Thing #1 is that it's *too gritty*, which is absolutely correct, and Bad Thing #2 is that the Punisher had a hairy back.

MA: Who's fault is the hairy back?

KJ: Well, I suppose Frank's parents! John Romita Jr. penciled it, of course, and I inked it.

MA: What made you want to get into the comics business?

KJ: Do you really want to hear this? I hate this. . .it's such a sad story.

I was a young kid, about five years old, when my family came over from Germany to America. I couldn't read, I couldn't write, and I couldn't speak English. In the summer of '57, I discovered comic books for the first time, and I was able to learn English through comic books. I think it left a real mark on me. So, I had a miserable childhood, and, like Steven Speilberg said, when you have a miserable childhood you tend to create your own worlds. At a certain point, I was taking my LOIS LANE and JIMMY OLSEN comics, and I started cutting them apart, the panels, the figures. . .and I pasted them together again, making my own stories.

I realized at a certain point that this was really self-defeating because once you cut the book apart you don't really *have* it anymore. All that's left of them now is just paper porridge. So I started to draw my own stuff, really in an effort to preserve the comics I was buying.

MA: What were your favorite heroes as a kid?

KJ: I think the typical ones. Mostly the *Superman* books, which is really about all there were around 1958-59. Later on, I started buying Marvel, around FF #30. I had a complete collection of SPIDERMAN, and I gave it away to a friend. I had DAREDEVIL too, I was a real collector.

MA: And how many of these heroes have you worked on, professionally?

KJ: A lot, actually. Of all the books that I collected, DAREDEVIL is the only one I've kept, and is still in my apartment now. The rest of my comics are in my mother's house. So, the answer to your question is, most of them.

MA: Were these jobs that you consciously sought out?

KJ: Absolutely.

MA: Do you get out to the comic book shops very often?

KJ: The whole ritual of going to the mom & pop store when I was a kid was one of the things I looked forward to with great anticipation. As professionals, we get our comics in the mail, but I still go to the comics shop every week. I really like that feeling of going to the comic store and sometimes I eavesdrop on what people are talking about. I still like the ritual of going to the stores. And, it's nice to experience it now from the other side.

MA: Let's go back to discussing your influences. Which artists did you enjoy when you were younger, and who do you enjoy today?

KJ: The first artists I looked at were probably the Marvel artists. Steve Ditko — I was big fan of his. After the first appearance of the Lizard, I sent a fan letter to Stan & Steve. I got a little postcard with Stan's name on it. I don't know if he indeed wrote it. Later on, Steranko. I loved his work. Gil Kane. Neal Adams, who did mostly DC work.

It was while Ditko was on Spidey that I first became aware of differing artistic styles and what artists were trying to do. I also realized that I liked some art better than others. Gil and Steve, I think, have a very similar approach.

MA: Of all the artists that you've just mentioned, your work is probably the most similar to Ditko's.

KJ: Really? I'm surprised to hear you say that. Maybe that's true.

Wally Wood, I would say, was my first real influence. He was the first guy I sat down and swiped, the first guy that I really made an effort to absorb.

MA: I have a Klaus Janson quote right here, from the VERY BEST OF MARVEL COMICS Trade Paperback, where you say about Wally Wood: "I remember reading DAREDEVIL #7 in Sister Euphemia's 5th grade classes, and it was infinitely better than what she was pontificating about. Particularly the coloring, and Wally Wood's work, was really what shone. It took me ten years

to figure out how he did the splash page. This book was what got me through the rest of grade school."

KJ: Absolutely true, I remember that very well. I used to draw Daredevil in grade school. And I was really knocked out by the first SILVER SURFER by John Buscema, inked by Sal Buscema. They were just amazing, and I was in 8th grade when he came out. I remember propping up my geography book and having a comic inside!

MA: The idea today seems to be that if a book takes place at night, it's "gritty." And in terms of style, your finishes would be closest to actually being "gritty" than most. What do you think about the "State of Grittiness?"

KJ: It puzzles me, because I don't know what they mean by "gritty." It's just the way I draw, or ink. And it's what I like. I like to look at stuff like that. I'm drawn to that look. I like *film noir*, so I'd say it's a slightly skewed way of looking at reality. I'm not sure I like to look at reality head-on. I like to jazz it up a bit.

Also, "gritty" is easier to draw or ink. You use fewer rulers. You're inking freehand. You can do a cityscape and it looks fine, because you're doing it "gritty." Terry Austin has a much cleaner style, everything he does is ruled. For me, it gets tedious working with a ruler.

I'm also interested in Impressionism as an art form. Impressionism is not mechanical. It's very spontaneous, very free. That style appeals to me.

MA: You use many special effects in your inking, such as the use of fingerprints. How'd you hit upon that?

KJ: I can point to exactly where I got the fingerprints. I worked for Dick Giordano for a while, sort of as an apprentice. He lived in a neighboring town, and he was nice enough to let me watch him work. He let me do some backgrounds for him when I was 18 or so. But, I remember him doing fingerprints one time. So, specifically, that came from him. But in terms of experimentation, fingerprints is certainly the least of it. I did a lot of experimentation with color holds back when I was doing DAREDEVIL. A lot of Zip-A-Tone work, and letting the zip remain uncolored. And later on, when I started doing coloring, I went for a very "gritty look" I guess. A muted palate, because if you're doing Daredevil at night in New York, there's no point in having it look like a Christmas tree.

But as an artist, part of the experience of being an artist is experimenting and trying everything you possibly can. I've used carpets from my bathroom, or my old clothes or sweaters that have interesting textures. I'll put ink on them, and dab them on the original art. I've inked with sticks. Just anything I can do to keep myself awake.

MA: What was your first comic book art job?

KJ: Boring! Boring question. (*makes snoring sounds*) This is so boring. The first comic book art job that I did under my own name was over Rich Buckler on the Black Panther for JUNGLE ACTION. It was the third issue, maybe. I say "under my own name" because I did assist Dick Giordano with background work for a while before that. I was working in the Marvel bullpen, freelance at the time. Rich saw my work, and asked if I'd ink it, and I said I'd love to.

Roy Thomas hated my work back then. I'd be in the Marvel lobby with my portfolio and Frank Giacoia was the art director at the time. He'd look at my book, saying "not bad. . .not bad." Then he'd take it to Roy, and come back 30 seconds later saying "not good enough, not good enough!"

MA: You've worked with many diverse talents over the years. Which pencilers do you enjoy working over the best? where my ink line can become a more decorative thing. This in turn changes the inking process to more of a design element, or illustrative element. So, along those lines I'd have to say people like John Romita Jr., who's drawing is all there. There's never any need to redraw or add anything to his work. I can really play with John's work. It's like eating ice cream.

I would also approach Frank Miller and Carmine Infantino in the same way. These three men have very similar styles, at least as pencilers. And that's a very disparate trio. Then there are more organic pencilers, like John Buscema. I think by nessessity I like artists with a more finished line, have to use a softer line with him.

With WAR ZONE, my approach has been "art within the art." John may designate a large, solid black on Punisher's jacket, but I can see his structure lines underneath. So I can put a design in the black, sort of like architecture.

MA: You have another major project currently in the works — the BLOOD AND GLORY limited series starring Captain America and the Punisher.

KJ: That evolved over the course of a couple of years, with many changes along the way. Originally it was to be a Daredevil and Punisher limited series. Finally it turned into this project, written by Dan Chichester and Margaret Clark. There were two reasons why I wanted to do BLOOD & GLORY.

If I push myself as an artist, really challenge myself by doing 150 pages of artwork, then the next time I do a 50 page book, it's three times easier. So, by doing this project at 150 pages, it will make my next job easier for me, simply from the point of view that my next project *won't* be 150 pages.

The other reason was to do some of the things I've wanted to do as an artist. There's a 20 page sequence with the Punisher, uninterrupted, where I wanted to see if I could maintain reader interest without cutting away. It is an action sequence, with helicopters and subway trains. Stuff like that I've always wanted to do, but it's impossible in a 22 page book.

MA: Is this a particularly violent book, as these Punisher things go?

KJ: Wel, not violent, but action-oriented. An I'd point out that it is drawn realistically. We tried to portray the characters realistically, so that when they do die, and they *all* die, you care about them. So, it's not a Road Runner cartoon. So, I'll call it action-oriented instead of Violent.

MA: You've some experience with Punisher, but is this your first experience with Captain America?

KJ: It is, actually. He's one of the guys I've wanted to do since I was a kid. I loved it when Kirby did Cap in TALES OF SUSPENSE. I loved it when Cap got his own book. He's one of those characters I've always wanted to do, and that's another reason why I did this book. There are still a bunch of characters I hope to get around to drawing someday.

MA: Have you illustrated any of Chichester's work before?

KJ: Yes, I did ST. GEORGE with him for Epic's SHADOWLINE SAGA. The great advantage to working with Dan is that he and Margaret come up with a loose breakdown and I can pace and storytell the way I want to. A script can be "*Page 21-*

KLAUS

page 25: Cap and Punisher run around on motorcycles." So I have an opportunity to tell a story the way I want to. They're very good. They don't let many things go through the net...they *are* my net.

MA: Which other writers or artists do you want to work with?

KJ: I think Frank Miller's a good writer, and if he has any other work, Frank, you can call me. Ann Nocenti, she is very good as well.

It's very difficult to get a good script. There a very few good writers in comics who aren't overworked. Neil Gaiman and Alan Moore are very good.

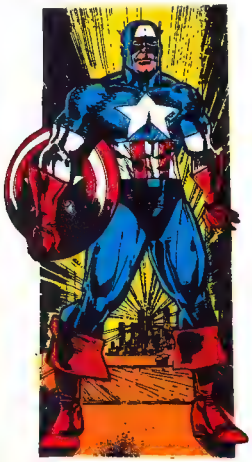
MA: Will Klaus Janson return to a regular monthly title?

KJ: Well, I'm only half way through my life, so I think probably I will, *some day.* So, I'd have to say "yes," although I don't have any plans for it right now. I mean, I am inking WAR ZONE for twelve issues. John & I were only supposed to do a six-issue arc, but John's very enthusiastic about the book, and asked me to stay on for twelve.

MA: What's your favorite comic book series right now?

KJ: I have to say that I really like WAR ZONE a lot. It's extremely well written and John is doing a great job on it. I really like Chuck's (Dixon) dialogue, and his phrasing. It's very accurate, very specific. He's not afraid of letting the art speak for itself.

I also like Dave McKean's CAGES for Tundra, and CONCRETE by Paul Chadwick. And then my tastes run from wierd stuff like that to the AVENGERS. I really like what Bob Harras is doing with that book. I get a great kick out of Tom Palmer's inking, since he's one of my major influences. And now that Tom is coloring the book, it thrills me to no end. So, even though I get the books for free every week, I still go to the comics stores and buy AVENGERS.



MA: What else will you be working on in 1992?

KJ: Finishing up BLOOD & GLORY. WAR ZONE for the rest of the year, and I'm sure there'll be another HEARTS OF DARKNESS out this year. And at least one, if not two, of the three lead characters will be back. We're thinking of adding a different third character, but that's really up to Howard Mackie and John. And then, theoretically, I'm planning a DAREDEVIL limited series and we'll see if that flies. If in fact that takes off, it'll be a Bullseye/Daredevil series apart from the book.

And then I decided yesterday, after having an extremely difficult lunch with some fellow creators, *"to Hell with everybody, I'm going to write my next project."* And I think that's what I'm gonna do. I'll make a proposal for something this year.

MA: Why don't you tell us about your School of Visual Arts class you're teaching.

KJ: Well, I'm so glad you mentioned it. One of the things I'm most looking forward to is that I'm teaching a class on storytelling at the School of Visual Arts in Manhattan. It's a good art school, for those of you not from New York.

Teaching is something I've wanted to do for a very long time. I've worked with individuals, tutoring in art, for a while now. Kids, I guess. Of course, anyone under 40 is a kid to me! But it really is very time consuming to teach one person at a time. And it was really cutting into a lot of work time, and a lot of leisure time, which I really don't have a lot of, at the moment. So I thought, let me institutionalize this somehow.

So I went up to SVA and asked them if they would be interested in having me teach a course, and they were very responsive. It took a little while, maybe six months, to get the class in the catalog and everything.

MA: What's the class titled?

KJ: "Storytelling."

It's not an anatomy class, it's not a drawing class, it's not an inking class. It's a class on visual communication. How do you tell a story, or communicate what's happening without words? I look at comics and cinema as non-verbal mediums. If it doesn't work visually, it doesn't work period.

MA: Any words for aspiring artists?

KJ: Yes — take my class! I'm surprised you didn't see that coming up Sixth Avenue!

MA: Should they copy other artists? Is that bad?

KJ: No, I think copying is extremely valuable. And I would recommend people do that. Not if you're 35, and still sitting around tracing other people's work, but as a younger artist, it's okay. But even downright swipes are an established and fine tradition. It enables you to work out how others are able to work out their craft, and discard the things that aren't right for you. And also, to find out what works for you. . .what your interests are. It's the process of elimination. . .hunt and destroy. It's very valuable, especially for someone who never went to art school, like myself. It's a very practical and cheap way of learning to draw.

One of my most practical pieces of advice I can give to young artists and writers is go to conventions and show artists and editors your work. Artists first, since editors are a superstitious and cowardly lot. But show other artists your work and listen to their feedback. And pester people. Don't over do it, though.

I guess that about wraps it up.

MA: Well, thanks for speaking with us, Klaus!

— Mike Lackey

JANSON

As this issue of MARVEL AGE was about to go to the printer, word came of unavoidable delays affecting the release date of BLOOD AND GLORY. We'll let you know as soon as a new release date has been set.

a page of HEMBECK

STARRING CAPTAIN AMERICA and THE PUNISHER in "Screen Testy!"

SO IT'S AGREED, THEN? BECAUSE OF OUR UP-COMING JOINT LIMITED SERIES, THE BEST WAY TO FAMILIARIZE OURSELVES WITH EACH OTHERS FIGHTING TECHNIQUES IS TO RUN THE VIDEOTAPES OF OUR RECENTLY THEATRICALLY RELEASED (..WELL, ALMOST.) MOVIES?
YOURS FIRST, CAPTAIN. PUSH "PLAY".
..THANK GOODNESS THAT'S DONE.
NOW YOURS.
IF WE MUST...
..sigh..
!
...THAT~FILM~SEEMS LONGER EACH TIME I SEE IT..
HEY, GREAT FLICKS, GENTS.
HOWARD THE DUCK?!?
WHAT ARE YOU DOING HERE?!
OH, I WAS JUST PASSING BY WHEN I BECAME ENTRANCED BY THE NIFTY VIDEOS YOU WERE WATCHING!
HEY, WANNA SEE MY MOVIE?
WHOOOSSHH
FELLAS, I DON'T MEAN MY MOVIE!! I MEAN LET'S WATCH THIS TAPE I HAPPEN TO HAVE WITH ME. IT'S A WHOLE 'NOTHER BIRD FROM "HOWARD THE DUCK"!..
Oh, heh heh, SORRY...
Er, WHAT FILM IS IT, HOWARD?
A LITTLE PICTURE PLAG CALLED "HUDSON HAWK"!..
WHOOOSSHH
WHAT?! THEY WERE EXPECTING MAYBE THE SOUPY SALES CLASSIC, "BIRDS DO IT"?2..

FRED HEMBECK © 1992 Fred Hembeck character and the distinctive likenesses thereof is a trademark of FRED HEMBECK

MARK'S REMARKS

It all began in 1940 with MARVEL MYSTERY COMICS #8. That's when the original Human Torch, who starred in his own magazine, and Prince Namor, the Sub-Mariner, who also starred in his own magazine, met and fought for the first time. This was the first super hero team-up in the history of the fledgling genre and the four-color funnybook world would never quite recover.

Now, fifty-some years later, we have team-ups and crossovers all the time. In a way, the frequency of the phenomenon has made it less special. On the other hand, the readership (a group that definitely includes yours truly) loves to see how different heroes interact with one another, and so we're only getting what we demand.

Marvel once had two books solely devoted to team-ups, one with Spider-Man (MARVEL TEAM-UP) and one with the Thing (MARVEL TWO-IN-ONE). Even though I've written for both titles, I was not sorry to see the books' cancelation with issues #150 and #100 respectively. Without regular monthly teamings, team-ups in Spider-Man's and the Thing's other titles suddenly became special again.

I'll say this for Spider-Man and the Thing. They certainly tended more often than not to "team well" with other heroes. The two of them, each in his own particular way, have personalities that worked well with at least ninety percent of the folks they shared adventures with. I think their distinct senses of humor were a big factor. Spider-Man, in my opinion, worked better with down-to-earth comrade-in-arms—folks in his league as far as power level. When he teamed with folks like Thor, Warlock, and the Guardians of the Galaxy, his co-stars generally had to act like underachievers power-wise in order to give him something to do. This is not to say a good story mixing power levels can't be done. The Spider-Man/Dr. Strange teaming in the second SPIDER-MAN ANNUAL is proof that the offbeat can work. . .sometimes.

The Thing worked well with high power and cosmic types as well as the down to earth Captain America and Spider-Man level guys. He was pretty good with most guest stars, though I preferred him in science fictional rather than supernatural contexts. His meetings with Son of Satan, Modred the Mystic, Brother Voodoo, and the Living Mummy were not among TWO-IN-ONE's finest match-ups, at least in my opinion.

I don't think sense of humor is mandatory for being a good "team-upper." I'd give Captain America and Wolverine, neither of whom is noted for their one-liners, both high marks for their teamability. Cap is best in down-to-earth situations, but he also manages to hold his own in science fictional scenarios, alongside guys like Thor, Quasar, and the Guardians of the Galaxy. I usually don't like to see Cap in supernatural situations, but it can on rare occasions work.

As for Wolverine, he's been with the X-Men on other worlds, in mystical skirmishes, and in down-to-earth firefights with conventional armament and works pretty well in all. While Cap's no-nonsense, straight-arrow personality makes him treat everyone with respect (till they prove unworthy of such), Wolverine's laconic, scrappy personality rubs most everybody the wrong way at first, making his meetings with most everyone interesting. Either fellow works well with a wide variety of personality types.

Some of Marvel's worst team-uppers are by no means Marvel's worst characters. They simply have limited contexts in which they work well. In this category I'd include the Punisher, Ka-Zar, Dr. Strange, Man-Thing and most of our macabre heroes. They each operate in their own corners of the universe, and don't move easily into the mainstream without aesthetic dissonance. For instance, taking the Man-Thing or Ka-Zar outside of their usual habits (the swamp and the jungle) diminishes their uniquenesses, so only characters who can work in their contexts team with them well. While the Punisher works in other contexts than mean streets, he doesn't work with super-

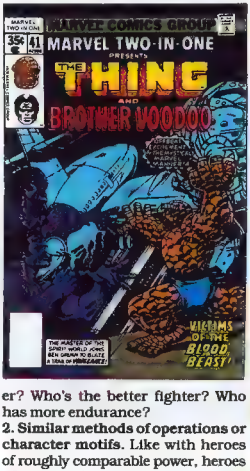
powered guys as well as Nick Fury does, for some reason. The thought of the Punisher meeting the Silver Surfer is aesthetically repungant, as far as I'm concerned.

The Punisher doesn't mix easily with a broad spectrum of characters. But there are a number that he fits in well with: Spider-Man, Daredevil, and Moon Knight, for instance. This month the Punisher meets Captain America for the second time (the first was way back in CAP #241), in a four-issue limited series. It should be good. For two guys on the same side of the law, their ideological differences couldn't be greater. Cap's supreme respect for life coupled with his belief in the redemption of evil-doers makes a high contrast with the Punisher's diregard for life and his belief that criminals are beyond redemption. They'll make horrible teammates but great sparring partners.

I've never felt that Marvel's supernatural heroes work all that well with our mainstream super heroes. Spider-Man and Dracula? Doesn't work for me. On the other hand, the Ghost Rider, while supernatural, has very physical powers and a very physical vehicle. Consequently, I don't have a problem with him meeting various mainstream super heroes.

So what are the common factors that make a good team-up match of heroes? In my opinion, there are three main things:

1. Similar power levels. If the power levels are two disparate, it makes it hard for the two heroes to both have something to do at the same time in the same place. If their powers are identical, of course, it could also get boring, but I don't believe any two heroes' powers are identical, and teaming them up is a way to explore subtle nuances between their powers. For instance, the Thing and the Hulk are both strong, but who's faster? Who's the better fighter? Who has more endurance?



2. Similar methods of operations or character motifs. Like with heroes of roughly comparable power, heroes who are in the same ecological niche — two cosmic heroes, for instance, or two creatures of the night — enable readers to learn the underlying differences beneath the superficial similarities. For instance, how does Wolverine's heightened senses differ from Daredevil's?

3. Dissimilar personalities. I love character interaction between opposite character types, the more dissimilar the better. Wisecracking Spider-Man and grim Punisher — yes! Straight-laced Captain America and womanizing Paladin — yes! Noble Thor and easy-going Hercules — yes! I think you get the drift.

Now I'd like to give you my list of top ten favorite team-ups of Marvel past. I'm sure your list would be quite different from mine — and that's one of the things that make team-ups so darn much fun. You will notice many of the above factors coming into play in my selections. In no particular order. . .(drumroll please)!

1. Spider-Man and Human Torch
2. Thing and the Hulk
3. Nick Fury and Wolverine
4. Captain America and Hawkeye
5. Power Man and Iron Fist
6. Black Panther and Daredevil
7. Quasar and Makkari
8. Doctor Strange and the Black Knight
9. Sub-Mariner and the Hulk
10. Punisher and Daredevil

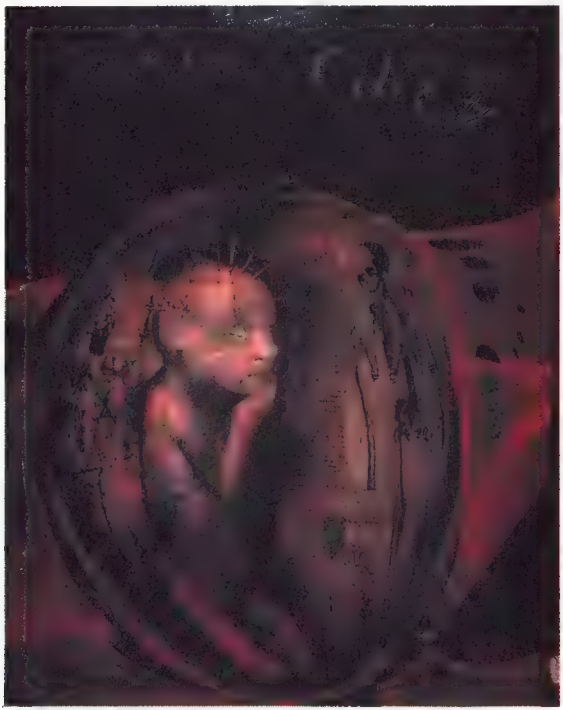
Gee, that was fun. I think I'll do it again. Okay, here then is a list of ten team-ups that haven't happened yet that I most look forward to seeing. (Some of them have met, but none have been involved in a full-fledged team-up tale.) Another drumroll. . .

1. The Shroud and Cloak
2. Hercules and Gilgamesh
3. Iron Fist and Karnak
4. Black Widow and Elektra
5. Professor X and Moondragon
6. Hyperion and Gladiator
7. Wolverine and Tigra
8. She-Hulk and Thundra
9. Ka-Zar and the Black Panther
10. Vision and Machine Man

Wow, that was hard to narrow down to ten. Tell you what, people. How about sending in your top ten lists of team-ups past and future. Maybe we'll be able to persuade brand-spanking-new MARVEL AGE editor Steve Saffel to clear some space to run the results in a future issue. Till then, may all your teams be up.

—Mark Gruenwald

LAUNCHING A SECOND DECADE OF EPIC COMICS®



Dave McKean's EPIC #1 cover. CLIVE BARKER'S HELLRAISER: TM & © 1992 Clive Barker.

As Marvel celebrates the 10th anniversary of EPIC Comics, it's best to take a look at its roots which begin with a magazine called EPIC ILLUSTRATED, first published in 1980. Under the direction of Archie Goodwin, EPIC ILLUSTRATED was the ground breaking publication that paved the way for EPIC Comics.

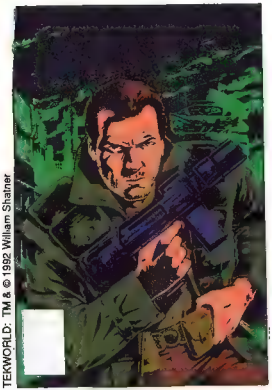
While there were other magazines publishing the work of European independent artists and writers, few were featuring and developing efforts by contemporary American creators. EPIC ILLUSTRATED set out to do both.

The EPIC Comics line was and is unique to Marvel in that it features creator owned stories and artwork. EPIC Comics often appeal on the basis of which creative people are contributing to it, unlike mainstream Marvel comics which develop followings largely due to the books' characters or particular storylines.

The first EPIC Comic was Jim Starlin's DREADSTAR #1, published in late 1982. Early '83 saw a second series, COYOTE, hit the stands, and the next title to come out under the EPIC imprint was ALIEN LEGION, first published in early 1984.

While independent comic companies had been offering creators a chance to publish and still retain ownership of their creative work, these smaller companies sometimes lacked the solid footing that a company with a long history could offer. According to EPIC Editor Marcus McLaurin, "With the creation of the EPIC imprint, the independent artist could be offered the best of both worlds — the flexibility of an independent comic and the stability and reliability of the established management of Marvel."

If the EPIC imprint's only contribution to the world of comics had been to establish a place within Marvel for creator owned projects to be published, it would have been enough to earn a high place in comic history. But this was only the beginning of what EPIC had to offer. EPIC provided a place within Marvel Comics for projects that wouldn't necessarily fit into the Marvel Universe. For these diverse projects, EPIC sought out new talent and attracted established name artists. Many of the most talented folks in the comic industry today got their first introduction to the comics medium through EPIC.



TEKWORLD: TM & © 1992 William Shatner

Included in this roster would be Todd McFarlane of SPIDER-MAN fame, UNCANNY X-MEN's Whilce Portacio, X-FACTOR's Larry Stroman, as well as talents like Jay Muth, Kent Williams, Terry Shoemaker and Chris Warner.

While expanding the scope of its projects, EPIC has brought acclaimed artists from across the world to North American audiences. The works of famed French fantasist Moebius, Japanese Manga master Katsuhiro Otomo, Mexican humorist Sergio Aragones, and British horrorist Clive Barker have been made available to thousands of new readers through the combination of EPIC's efforts and Marvel's distribution capabilities.

This culturally diverse group has created quite an impressive range of quality projects carrying the EPIC imprint. And EPIC Executive Editor Carl Potts believes that EPIC's greatest strength is also its greatest weakness. "Since the line can't be pigeon-holed, it makes it very difficult to promote the line as a unit. We have everything from GROO to HELL-That diversity is our strength, and we're proud that we can't be pigeonholed."

Sven Larsen, Director of Marvel's Marketing Department, strongly agrees with Carl. "GROO, CADILLACS AND DINOSAURS, CAPTAIN CONFEDERACY, TALES FROM THE HEART OF AFRICA — they're all examples of EPIC's ability to recognize a variety of worthwhile projects and bring them to a larger audience via recognition of the Marvel name."

Since its creation, EPIC has not only led the way in terms of variety, but also in new formats for these projects. EPIC was a pioneer in the graphic novel format and continues to set production standards for the entire industry.

Sergio Aragones, whose GROO holds the record for the highest number of issues of any EPIC title, will continue to recount the hilarious exploits of his bumbling hero, and EPIC will continue collecting classic GROO adventures in quality trade paperback collections.

A second volume of TALES FROM THE HEART OF AFRICA, called "Bloodlines", which features the trials and triumphs of Peace Corps volunteers, is due out this month.

Moebius, another cornerstone artist for EPIC, has several projects lined up for the coming year. The four issue, 32 page limited series, ONYX OVERLOAD, will be printed in regular comic book format, and is based on Moebius' Airtight Garage. This will be plotted by Moebius and scripted by Jean Marc Lofficier, with art by Jerry Bingham.

As a companion volume to Moebius's deluxe hardcover CHAOS, EPIC will be releasing METALLIC MEMORIES, also in hardcover format.

Japanese artist Katsuhiro Otomo's first big splash in the United States was AKIRA. This series draws to a close with a special tribute edition for issue #39, in which, according to Carl Potts, "Top U.S., British and European creators will do short strips based on and inspired by AKIRA. It's going to be something special for the tenth anniversary, with contributions by Ted McKeever, John Byrne, Jim Starlin, George Perez, Moebius, Mark Texeira and many more."

Otomo will be continuing his work with EPIC with two one-shots and an ongoing monthly series. FAREWELL TO WEAPONS, a post apocalyptic science fiction story, will be released in April, and another 32 page science fiction adventure, titled MEMORIES, is due out later this year. .

A new monthly ongoing series, yet to be titled, about a woman from Earth named Sarah, is set in the future and will be written by Otomo and illustrated by another Japanese artist, Takumi, Nagayasu.

British author Clive Barker will continue as creative consultant for the now monthly NIGHTBREED, and for HELLRAISER, which comes out every six weeks. There will be two HELLRAISER special projects — the adaptation of the third Hellraiser movie and the HELLRAISER HOLI-

ALIEN LEGION: TM & © 1992 Carl Potts.

DAY SPECIAL. THE BOOK OF THE DAMNED will continue to hit the stores every six months, offering new insights into the HELLRAISER mileu.

American writer Chuck Dixon will be producing the ALIEN LEGION/GRIMROD bookshelf edition featuring the work of LAST AMERICAN artist Mike McMahon. Coming late in the year will be LAW DOG, also written by Chuck Dixon, drawn by Flint Henry. This ongoing monthly series will feature the rapid fire adventures of an interdimensional highway patrolman.

Readers can also look forward to STARS MY DESTINATION, a graphic novel adaptation of the classic Alfred Bester science fiction novel with brilliantly painted artwork by Howard Chaykin. William Shatner's series of popular novels (TEKWAR, TEKLORDS, TEKLAB) will form the basis of an ongoing monthly comic book series called TEKWORLD, and Shatner will be overseeing the project while Ron Goulart will be doing most of the writing. The series is targeted to debut in July.

Jumping from the skies to the seas, EPIC will be producing IDOL, a three-issue limited underwater action adventure series by Gerard Jones, Ron Randall and Steve Mattson. Also in the works is a graphic novel called Sinking, written by James Hudnall and is based on a clinically accurate depiction of one person's fall into schizophrenia.

With all it has accomplished, EPIC refuses to rest on its laurels. It continues to branch out into new areas with projects like the CIVIL WAR and DINOSAUR limited series. Each will be accurate, informative and dramatic, each presented in the format of four 48 page bookshelf comics.

With high hopes of getting these books into the classroom and out to the general public, Carl Potts is quick to stress that "the last thing these books will be is dry history. These will be historically accurate, entertaining stories. The analogy would be the movie *Glory*. Historically accurate, yet exciting." One of the artists on the

NIGHTBREED: TM & © 1992 Morgan Creek Productions.

Civil War project, George Woodbridge, is considered one of the top authorities on the Civil War. American Heritage will be co-producing this book.

Carl recalls an example of the efforts put into this project by George Woodbridge. "For the first issue cover, he sketched this huge battle scene. At the beginning of the Civil War each unit had its own distinct costume. He not only made sure these uniforms were accurate, but figured out what time of day that point in the battle took place so that the sun's light would be accurate. He even researched what the weather conditions were like. This is what this guy is all about: authenticity."

"As far as the DINOSAUR books go, Steve White is the promoter and editor for the whole project. It's his baby and he has a scientist from the British Museum of Natural History checking everything he's done.

"The DINOSAUR books will be different from any other such book — you'll actually see sequential scenes of the dinosaurs migrating patterns and eating patterns — carnivores in action!" Breaking the tradition of releasing limited series on a monthly schedule, EPIC plans to release the four issues in each series simultaneously. "Our aim is to get these projects into bookstores." With that audience in mind, we realize that folks may not make it back into the store for the next installment, or if they miss the first issue they might not be interested in reading an incomplete set. This will make it easier for them to pick them up altogether."

Carl is very excited about what EPIC will be putting together for its 10th anniversary year. "The publication most specifically tied to our 10th anniversary is the EPIC Anthology series. It's going to be four 48 page bookshelf editions, and each issue will have about four stories featuring a variety of EPIC properties — either ones that are currently running and have their own titles, or had their own titles in the past, or might be getting their own titles at some point."

"Everything in EPIC ANTHOLOGY is brand new full color material. We each came up with lists of top properties and went from there."

"With the ANTHOLOGY, we are giving people the opportunity to sample EPIC's variety in one package, instead of having to go out and buy all the various projects. They might want to sample and see if they like NIGHTBREED or ALIEN LEGION or GROO or the SLEEZE BROTHERS."

As part of the anniversary celebration, EPIC is in the process of arranging a special signing at this summer's San Diego comic convention. "We're hoping to get a lot of the people who are working on these books out there — like Clive Barker, William Shatner, Sergio Aragones, Moebius and many others."

Over the past few years, EPIC has nearly doubled its output. As it continues to expand its guidelines for future projects the ANTHOLOGY may just be the perfect invitation to enter the wide ranging world EPIC.

STEVE PURCELL
THE MIND BEHIND
SAM & MAX

By the way, Sam's the dog; Max is the rabbit.

Few comics have earned their creators a cult following like SAM and MAX, FREELANCE POLICE has for writer/artist Steve Purcell. Purcell first saw Sam and Max in comic book form in a 1987 black-and-white effort published by Fishwrap. Another story, in color, followed in 1989 by Comico. This year Epic Comics will present two Sam and Max titles: the all-new, BAD DAY ON THE MOON, due in the shops in April (as part of an exciting promotion with DIRT magazine) and the Fishwrap comic available for the first time in color, published with a bonus 16 page all-new Sam and Max adventure, slated for a July release.

For a guy who "never thought of comics as a way of making a living," Steve has made a great impact on funny comics. His keen sense of humor comes through in his characters' witty dialogue — made more effective by his rich, lively draftsmanship.

MA: How did you come up with Sam and Max?

SP: The original idea was swiped from my kid brother. He used to draw comics on typing paper and leave them lying around the house. The original idea for Sam and Max was a dog and a rabbit that he drew. I would find them and finish them for him and do them in a way that irritated him and made fun of the way he wrote.

MA: How far back does this go?

SP: This goes back to the mid-seventies. I must've been in high school.

MA: Where did the "freelance police" tag come from?

SP: They were originally detectives, and I was inspired by Bogart and Dirty Harry movies. The fact that Sam has this giant gun that sags at the end is a joke from an 8mm movie I made in high school called "Armenian FBI."

MA: The world Sam and Max inhabit is full of unsavory types — muggers, pirates, dishonest car mechanics. Yet the two remain so cheerful and bubbly. How?

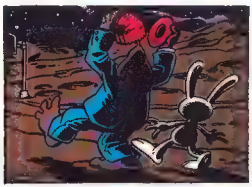
SP: What I like about the characters is that they're really just good friends, entertained by the world they're in. I never think of their world as a fantasy one. I think of it as a real place, filled with stuff that doesn't make any sense, but just makes you laugh. It's all entertainment to them just as the real world is entertainment to me.

MA: Two things that always seem to crop up in the books, and especially in BAD DAY ON THE MOON, are rats and roaches. What gives?

SP: They started out as a convenient way of keeping me interested in inking the pages. I'd get so bored that I'd start adding things in the panels to keep stuff happening, artifacts flying around. . .stuff like that.

MA: When you're doing Sam and Max, do you consider your ultimate audience?

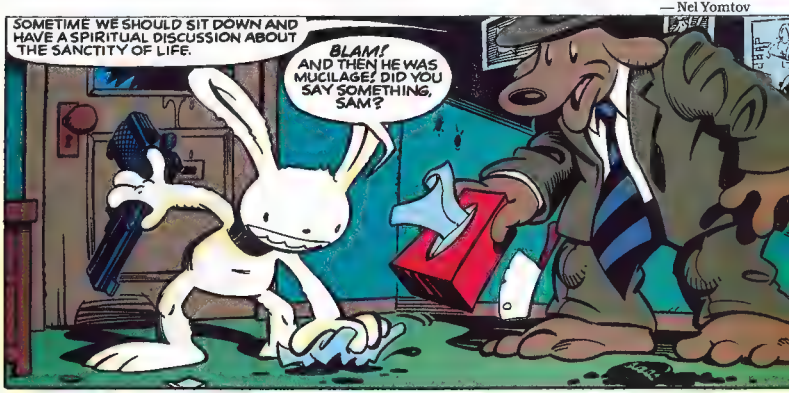
SP: No. I have to write and draw to entertain myself or I probably couldn't stand doing it at all. I have to be the audience. Sometimes, I'll put in a joke knowing that certain people might respond to it, other times I'll put in something that I know will only make me laugh. I've got a goal to make myself laugh at least one time a page.



YOU SAID IT SAM. EVERYBODY KNOWS THERE'S NO AIR ON THE MOON.
FORTUNATELY, OUR FRAGILE LITTLE LIFE ESSENCES ARE PROTECTED BY THIS PENNY-CONSCIOUS MOON GEAR.

MA: What aspect is most enjoyable in the Sam and Max work? Plotting, scripting, penciling or inking?
SP: I've always hated inking. The plotting and dialoguing are the most satisfying for me because it's the first and maybe the last time that the work is funny to me.
MA: Do you go through a lot of self-editing of the character's dialogue?
SP: I write down the first thing I think of and then really labor over it to make it funnier. I try different things . . . write the word or phrase out and try three or four different words instead. I labor for a "spontaneous sound."
MA: How much of Steve Purcell is in Sam and Max?
SP: Actually, a friend once remarked that Sam and Max are the two parts of my personality, and it's kind of true. Sam is the more responsible one, worried about things, and Max is the part of me who likes to race down the grocery store aisle laughing at all the bizarre products.
MA: You seem intrigued by Americana, American lifestyles, fads. . .
SP: The simple kinds of things that fascinate me and entertain me are the bizarre things that happen in the world that you could never think up even if you tried. I just read a news story about a guy who invented a vacuum cleaner to suck prairie dogs out of the ground. I wouldn't have thought of that.
MA: Get much fan mail?
SP: What's nice is when people take the time to send me stuff they make. I've gotten a Max-shaped Pez dispenser, made from a glue gun. Even little ceramic figures, a T-shirt with their sculpted latex heads bursting through. The most recent thing I got was a two-and-a-half foot stuffed doll of Max with jointed arms and head.
MA: Max seems to be the more popular of the two.
SP: Definitely. Makes me feel bad for Sam because I relate to him more. But I understand what people like about Max — he's like Harpo, the favorite Marx brother.
MA: You've had a past with Marvel that not many people know about.
SP: Yes. . .that brief disturbed period. That was before I did any humor stuff. I was working on a project with editor Ann Nocenti and writer David Michelinie on a fantasy title (HERO). We just couldn't get our schedules together, and it took so long to finish. You could see my drawing style changing during the course of it.
MA: There were others.
SP: That was ANIMAX, an ill-fated toy book. Walt Simonson was writing it and it was a lot of fun, but the toys never came out. Kids must have been baffled by a book with cars with animal heads. I also did a fill-in of NEW MUTANTS. It was like pulling teeth for me to draw those guys. It was just after that that I started doing the humor stuff. That led to my work with LucasFilm.
MA: What kind of work?
SP: Screen art for computer story games. Backgrounds and animated sequences. I paint covers for the packaging of IBM computer games, also through LucasFilm.
MA: Does anyone in film or literature have an effect on your writing?
SP: Definitely. The Marx Brothers, Woody Allen, Monty Python. I like John Irving and Robert Benchly, the essayist. I recently read a collection of Mark Twain short stores that put me on the floor. It's amazing when you read something old that's funny in the way things are funny now.
MA: How about other cartoonists?
SP: Sergio Aragones. All the guys from MAD. Mike Mignola and Art Adams.
MA: We've worked together and never met. How would I recognize you at a crowded Viennese table?
SP: When I was driving a microfiche delivery truck, I stopped at a gas station and this guy comes running across the street telling me how somebody was shooting a gun at him out of a window from a building. At the end of this incredible story he just says, "Hey man, you look just like Peter Fonda. Really."
MA: Were you a comic book reader as a kid?
SP: I liked them, but I think I would just look at the pictures. I think I first liked Sergio's work because there was no dialogue. I used to look at Casper and Archie. Always read MAD magazine and the MAD pocketbooks. When I got older, it was NATIONAL LAMPOON.
MA: What's on tap after these two Epic books?
SP: I'm thinking of an anthology book where I could do other kinds of weird stories that I'm interested in. One story is called "Graveyard Security" where these two dead guys work as graveyard security officers. Also, a Sam and Max anthology where they could be hosts, introducing stories.

— Nel Yomtov


SOMETIME WE SHOULD SIT DOWN AND HAVE A SPIRITUAL DISCUSSION ABOUT THE SANCTITY OF LIFE.
BLAM! AND THEN HE WAS MUCILAGE! DID YOU SAY SOMETHING, SAM?

LINKING THE MARVEL UNIVERSE WITH THE MARVEL UK:

FEEDBACK™ FORMAT 2 - Featuring Iron Man™

Beginning with two new ongoing titles hitting the stands in April, MARVEL UK will introduce "Genesis 1992," an ambitious group of five new, interactive titles that will also directly interface with the heroes of the U.S. Marvel Universe. From his office at the London headquarters of Marvel UK, Editor in Chief Paul Neary discusses the genesis of. . .Genesis.

GENESIS

MA: Paul, you are known to readers as a freelancer who has penciled and inked many projects for Marvel US. Your work on CAPTAIN AMERICA, NICK FURY VS. S.H.I.E.L.D. and EXCALIBUR springs to mind, but about a year ago you moved to Marvel UK. . .

PN: Yes, being British myself, I was well aware of Marvel UK's existence, although I had not worked with them for a number of years. When I heard they were looking for a new Editorial Director, I made myself available, and I've been working in that capacity now since March of last year.

MA: Because of your background with Marvel US, do you think that ties between the two offices will be tighter than before?

PN: I hope so, but it won't all be down to me. Jim Galton is our Chairman, and because Jim directly ran Marvel US for many years, there is an immediate close linking at the highest level. I've felt the greatest support and goodwill from Terry Stewart, Mike Hobson, Tom DeFalco, Mark Gruenwald, all the Editors. . .right on down the line. . .

MA: What has this support allowed you to do?

PN: It's allowed us to enter the Marvel Universe proper with our characters, and has provided us free use of already established Marvel characters.

MA: Many people first become aware of something new at Marvel UK from your promotional booklet for the August 1991 London Comic Convention, UKCAC. You called it GENESIS 1992, which seemed slightly premature. . .

PN: It was a statement of intent. We had already decided to launch a new British anthology title containing five new British-style super heroes. It was going to hit the stands in 1992 and represent the birth of something new for us — so we called the booklet outlining the characters "GENESIS 1992." It was a running title for the project; the comic itself will have a different title when it is published.

MA: Who instigated the project?

PN: The idea of an originated comic coming out of Marvel UK, aimed at the mainstream market, had been around before I got to Marvel UK. You have to remember that Marvel UK have for years very successfully been originating many titles of its own for the junior market, such as JAMES BOND JR., THOMAS THE TANK ENGINE, TRANSFORMERS, CAPTAIN PLANET and so on, as well as TV and licensed properties such as DOCTOR WHO, DUNGEONS AND DRAGONS and HEROQUEST. They had not, however, been as prolific in the mainstream area. Apart from KNIGHTS OF PENDRAGON and an "old" DEATH'S HEAD mini-series, they weren't doing much except gathering ideas for a new anthology comic.

MA: Had GENESIS 1992 gone beyond that point into actual production?

PN: Not officially, although several groups of creators had proposals. The real kickstart for the project came when Jim Galton and Vincent Conran, Marvel UK's Managing Director, asked me to begin commissioning work for a 36-page British comic. I decided that the comic would contain five different continuing stories, each with its own hero-character.

MA: Can you tell us more about the characters and how they came about?

PN: DIGITEK was the first one I signed up. It was presented by a self-contained unit of creators, John Tomlinson, Andy Lanning (writers) and Dermot Power (artist). Tom DeFalco sat in on a couple of early script meetings and we batted around a variation or two. . .

MA: Did Tom have a great deal of input in the information of the Marvel UK Universe?

PN: He did, in that he laid down the basic parameters, ground rules, within which he thought we should operate.

MA: What were they?

PN: Tom wanted us to base our characters in present-day London, and form a consistent, overlapping British Universe that could interact with the already existing Marvel US Universe.

MA: Did that prove to be a problem?

PN: Not for the strips which came along later, but in the case of DIGITEK it did. . .it had already been plotted in a future world and was not tied into the Marvel UK Universe which we were about to launch.

MA: What did you do?

PN: Well, Tom DeFalco and I had a meeting with John Tomlinson, Andy Lanning and Dermot Power. We had a very creative couple of hours during which we all re-arranged the opening sequence and devised a terrific tie-in between the DIGITEK cyber-computer and the MyS-TECH corporation.

1992

MA: Can you tell us more about the MyS-TECH corporation?

PN: A thousand years ago a cult of druids made a pact with a demon to gain immortality in exchange for wreaking havoc on Earth. Today they have become the Board Members of the sinister MyS-TECH corporation, which is a commercial front for their activities. They have made great technological and mystical advances during their 1000 year lives, and are now accomplished Techno-Wizards.

MA: How heavily are MyS-TECH tied into your overall continuity?

PN: Very heavily. Hell's Angel is the daughter of one of the Board members. The protosilicon powering of the Digitek computer has been stolen from the future by a Warheads group. Motormouth's interdimensional sneakers were planted by MyS-TECH and the Knights of Pendragon's chief nemesis, the Omni Company, is a subsidiary of MyS-TECH.

MA: Why did you create MyS-TECH instead of using AIM or another evil organization already existing in the Marvel Universe?

PN: MyS-TECH are unlike any other group inside Marvel or outside. They have become powerful by a mixture of druidic mysticism and very high-tech science. Their use of the new age sciences of chaos theory has allowed them to boost their original mystical powers.

MA: Is there a direct tie-in between the existing Marvel Universe and MyS-TECH?

PN: Yes, there is. The demon that agreed the pact with the druids (who became the MyS-TECH board) was Mephisto. We also find out in MOTORMOUTH #1 that Nick Fury tangled with MyS-TECH during his time in Britain during the war.

MA: Why do you think these British super heroes will succeed in America when there are already so many American ones?

PN: We're using new talent that for the most part has not come up through the established Marvel ranks. Also, our new characters will populate a new sub-universe based on a weirder foundation than the existing Marvel Universe. In the early 60's Stan Lee assembled a collection of

radiation-based heroes whose worlds overlapped into what became the rich, fully interacting world of Marvel. We are doing the same thing now, but basing it in Chaos Magic and New Age philosophies . . .and our icons and imagery will be different. Our characters are going to move in a universe populated with Mandelbrot patterns, fractals and strange attractors. I think that because we are British the stories we write and draw will be coming from a slightly different angle and hopefully will be a breath of fresh air, not least because our universe is physically centered on London. One of the most interesting events of the new creative cooperation between both Marvel offices is that British versions of Marvel US characters will be seen in most of our books.

MA: When can readers expect to see the first crossovers between the American and British heroes?

PN: Straight away — from the very first issue of each title. The X-Men guest-star in HELL'S ANGEL; Nick Fury and S.H.I.E.L.D. are integral parts of the MOTORMOUTH plot from the start; Iron Man appears in PENDRAGON from the first page and Black Knight joins him later. The WARHEADS book features an army of super hero guest stars, including Wolverine (in the first issue), X-Force, Iron Man and Silver Surfer. And finally, in DIGITEK, Deathlok plays a starring role.

MA: Who are the creators on the HELL'S ANGEL project?

PN: HELL'S ANGEL is written by Bernie Jaye, who was an Editor at Marvel UK and Titan Books in London and was a colorist on the NICK FURY VS. S.H.I.E.L.D. series and WOLVERINE: BLOODLUST. The artist is Geoff Senior, who worked on the original DEATH'S HEAD and DRAGON'S CLAWS.

MA: What about WARHEADS and MOTORMOUTH?

PN: WARHEADS is written by Nicholas J. Vince, who is writing NIGHTBREED for Epic, and the artist is Gary Erskine, who drew the original KNIGHTS OF PENDRAGON. MOTORMOUTH is written by Graham Marks, who has worked for many years with artist John Bolton, and the penciler on the series is an excellent young artist called Gary Frank, who we're having inked by Cam Smith. Cam is a good artist in his own right, but his teaming with Gary is really special. Cam is also going to do at least some inking on HELL'S ANGEL.

MA: And PENDRAGON and DIGITEK?

PN: PENDRAGON is written by John Tomlinson and Dan Abnett. They wrote the original PENDRAGON series. John is a well-known writer in Britain, and Dan is making a name for himself in America on Punisher projects and as the scripter of DEATH'S HEAD II. Phil Gascoine (of DREADLANDS) is penciling PENDRAGON, and the inker is Adolfo Buylla, an excellent Spanish artist we are lucky enough to have working for us. DIGITEK is written by John Tomlinson and Andy Lanning (who inked DEATH'S HEAD II), and fully painted by Dermot Power. Dermot is a brilliant, young Irish painter who is doing his first work for Marvel, although he is known in Britain for his work on JUDGE DREDD for the 2000 AD comic.

MA: Can you tell us about the characters and their powers?

PN: Hell's Angel is a new-age sorceress, a sort of technological Dr. Strange. Warheads are armed with planet-stopping weaponry which they add to as they plunder new times and places. Some of the highest-tech weaponry has a magical component to it. The team members don't

care if they live or die. Motormouth is so aggressive that she can stop almost anyone in his/her tracks just by sheer front. She has a pair of sneakers stolen from the future, which digitize her into slices that slide through the space-time continuum. She can't control them yet, but she's trying. Killpower is an 11-year-old transgenic human/gorilla/rhino/bat/lemur who is MyS-TECH's number one weapons expert and hitman. It'll be a lot of fun when they meet up, believe me.

Digitek is a once-human energy analog who has all sorts of inhuman abilities relating to his origins in the cyber-space which exists in a blob of protosilicon. MyS-TECH investigate the protosilicon in an attempt to harness it into making a hyper-powerful computer. Instead they let four energy analogs loose. Digitek is actually the name of the computer project itself, but the good energy analog becomes known by this name. The three evil analogs are Purge, Byte and Kay. These are the Bacillicons, who are set on deleting not only Digitek, but a good deal of the rest of our universe.

The Knights of Pendragon are reincarnations of King Arthur's Knights of the Round Table. They have located the site of the original round table in Camelot and armor which belonged to the Medieval Knights. The armor has evolved during the time it has lain dormant. It was built to be state-of-the-art for whatever is happening in the world. In medieval times it only needed to deflect spears and swords, but now it is capable of deflecting lasers and is full of head-up displays and smart weaponry.

MA: What is the connection between PENDRAGON and the original KNIGHTS OF PENDRAGON?

PN: They are essentially the same group, but in this series, they realize their connections to their original medieval counterparts much more fully. Also they begin to fulfill their destiny to protect England from attack. In the original legend, Arthur was supposed to return to life when England's realm was under a great enough threat. Well, this is it. . .but the danger is not invasion or anything you can reach out and touch, but the threat of ecological disaster. The Omni Company and other MyS-TECH subsidiaries aren't going to like it.

MA: Is there a link between GENESIS 1992 and DEATH'S HEAD II?

PN: Not directly. It was the prototype which we learned a lot from. It helped us to set up good connections with Marvel US personnel such as Mike Hobson, Sven Larsen and Fabian Nicieza and the other Marvel editors, most of whom I knew pretty well anyway. Also it allowed me to assign work quickly to Liam Sharp, who is going to be a very hot artist. It also allowed me to re-involve Helen Stone with our mainstream books. She is Editor of our younger age-group books, and her beautiful coloring on the first Pendragon series made her a natural choice for our first major project. I'm glad to say that she is now editing HELL'S ANGEL.

MA: Maybe you'd like to mention the editorial teams?

PN: John Freeman, long-time Editor of DOCTOR WHO is editing WARHEADS and DIGITEK. Stuart Bartlett, who edits JAMES BOND JR. is taking the reins on PENDRAGON. Our two female characters are handled by female teams: Helen Stone and Caroline Steeden on HELL'S ANGEL and Jacqui Papp is editing MOTORMOUTH.

MA: Is that it?

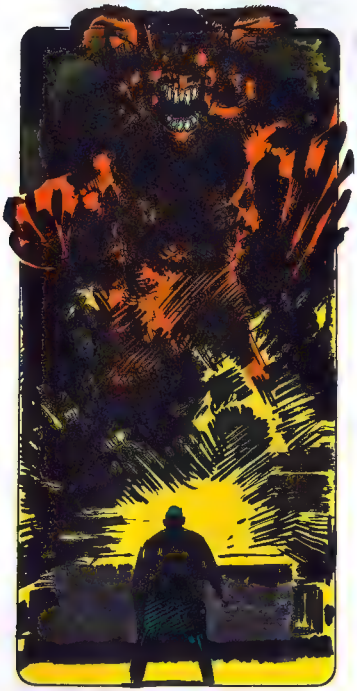
PN: I guess so.

MA: Thank you.

PN: My pleasure.

— Sophie Heath

THE TERROR OF A DAN CHICHESTER INTERVIEW



In a world like the Marvel Universe, where each character's appeal lies in his unique personality and powers, May 1992 will mark the the debut of what may prove to be the *most* unique personality in the ever-growing pantheon of super characters. TERROR, INC. is the place to track down this bizarre, riveting character.

"Who" or "what" is the character that drives the action in TERROR, INC? "He is *terror*," claims creator/writer D.G. Chichester, "hundreds of years old, known throughout the world in different cultures by different names — a 'bad news' guy."

Chichester, who's also hard at work on the Punisher/Captain America BLOOD & GLORY mini-series, isn't exaggerating when he describes the character as "bad news."

"Terror" is a grotesque mercenary/assassin with a very different *modus operandi*. While on a case, he will remove various body parts or organs from his victims and take them for his own use, literally grafting them onto himself. Once in place, the new body parts impart to him the life experiences and skills of that particular anatomy from the unwilling "donor." Therefore, by stealing someone's eyes, "Terror" can see what that person saw. Taking the hands of a surgeon, he would gain the skills of delicate, precise motor coordination.

This bizarre ability enables him to create a personal physiology perfectly suited to the requirements of each

"hit" he carries out. The body parts come from the living or the dead — to the character in TERROR, INC. it seems not to matter.

But the horror and suffering inflicted upon his victims will haunt "Terror" as retribution for his deeds. Along with the appropriated body parts and the special personal history they bring, comes the emotional content of the donor — both anguish and joy — and "Terror" must shield himself from these emotions so that he can continue to effectively perform his job as a very well-paid assassin.

As for his newly-acquired body parts, they immediately start to decay and decompose as soon as they are attached. He must, therefore, continue the process of taking and replacing them again and again.

"Terror" operates on many complex levels. "He's a very vain character," says Chichester. "He must hide, as best he can, his obvious deformities from those around him. How he appears to be normal, outside world is a constant concern to him."

The morality of "Terror's" actions are also a key issue to Chichester. "He may have a *twisted* code of honor, but within that code he is honorable nonetheless. He is not duplicitous. He won't go off to kill another person, simply for the sake of eliminating competition, because in his own warped mind, he might get a contract at some point in the future to kill that person for money." This character obviously means *business*.

Chichester expands on "Terror's" way of handling things. "Although good can result from his actions, his style is that of Dirty Harry — in the worst sense possible — because that's the only way he knows how to get results."

Although the nature of his job will take "Terror" to various ports-of-call, Chichester knows in his mind *exactly* where the character resides — "in the underbelly of the Marvel Universe," as he so aptly explain. "This primal incarnate of evil is now a hired hand who is essentially slumming."

Those wishing to avail themselves of his services must first contact an intermediary who then tenders the offer to "Terror." "He's quite selective about what cases he takes, as is any good businessman," notes Chichester. But the bottom line remains — he does it for money.

Certainly a character of mystery and mayhem, but as Chichester notes, "In the purest sense, yes, he is supernatural, but not in an 'ooga-booga' magical way. And 'supernatural' is not the core of his world, the Universe underbelly is."

"Terror's" first assignment is to assassinate a crooked industrialist. After several foiled attempts, "Terror" discovers his target has made a pact with a demon and clear a path to his victim. But before he can make good on the contract, he has to journey to Hell and back!

Jorge Zaffino, tapped for art chores of TERROR, INC. is a natural for both the character and content. His gritty, powerful stylings featured in work like PUNISHER: KINGDOM GONE and ASSASSIN'S GUILD won him rave reviews from fans and industry pros alike. Teamed with Chichester, he will help make TERROR, INC. one of Marvel's most aggressive entries in '92.

That translates to a book with broad appeal where "tough guy" action takes center stage. "Even if you don't buy into horror, it's still full of the Marvel action," Chichester points out. "Terror" guest appearances are slated for DAREDEVIL #305, CAGE #10, WOLVERINE #58 and 59 and BLOOD & GLORY #3. Look for Punisher to appear in TERROR, INC. #6 and 7 and Wolverine in #8 and 9.

Chichester explains one of his goals as writer on TERROR, INC. by noting, "There'll be things in there to

disturb, but I mainly want to make a connection between the reader and this guy. I want him to be someone you're genuinely interested in — not someone to send you off shrieking into the night."

Marvel's most prolific "horror" writer, Chichester explains, "When horror works in comics, it's very lyrical . . .the reader being drawn in and rolling along with the action. The stuff that gets under your skin to address things you can relate to. . .things like social or political issues.

With a resume which includes DAREDEVIL, NIGHTBREED, HELLRAISER and SHIELD. Chichester knows how difficult it can be to switch gears from "horrible" characters to super heroes. Comparing "Terror" and Daredevil, Chichester notes that each calls for a different approach. Both are protagonists — each on a different path. Daredevil takes the higher path on a quest for enlightenment, overcoming external dragons, achieving goals. The flip side is "Terror's" path — it's darker, not as direct. He's a fallen individual."

As noted earlier, Chichester is also handling the writing chores, with co-author Margaret Clark, of the BLOOD & GLORY bookshelf limited series featuring Punisher and Captain America. The first of three issues is due out in May and it's got all the earmarks of Chichester's best works — literate storylines, solid characters and situations, and roller coaster action.

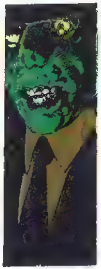
The series features the compelling artwork of Klaus Janson (whose interview appears elsewhere in this issue of MARVEL AGE) and the palette of colorist John Wellington, who, like Janson, is a favorite among fans.

Political intrigue and dirty back room politics provide the backdrop for Chichester's and Clark's story of shady U.S. government officials and their sinister dealings with the head of a banana republic who has his eyes set on becoming a big-time player in the international political arena.

But the clandestine actions of the government and politico do not go unnoticed by Punisher or Captain America. The two must struggle to forge an uneasy alliance in order to set aside these differences.

Chichester sees the conflict between the two "arising from their being soldiers of different eras." He explains, "Cap has a WWII mentality — that a very real, defined and purposeful war had to be fought. Punisher comes from the disillusionment which resulted from the war in Viet Nam."

But how do you compare writing for established characters, like Punisher and Captain America, with creating new ones, like "Terror?" Chichester claims it's easier to work with known characters. "With Cap and Punisher there's a pre-established set of buttons you can press to reach your audience. The readers are familiar, comfortable with these characters. He adds, "With a new character like 'Terror,' you don't know what's going to work. You have to create a whole new set of buttons."



Chichester credits Janson, who was the original artist for the monthly PUNISHER title, with a very sensitive "read" of each character. "Klaus is portraying Punisher as a burly, in-need-of-a-shave type of roughneck, carrying around a lot of unpleasant emotional baggage. Cap, on the other hand, is shown as an idealized "soldier's solider." Captain America intends to use those ideals to open Punisher's eyes and gain his cooperation on the mission.

"It's action throughout, with an emphasis on how these two different heroes deal with the situation. It makes for what we hope will be a very dramatic showdown between two great soldiers," Chichester concludes.

— Nel Yomtov

NEW 1992 X-MEN FIGURES

This year Toy Biz, the company that produces Marvel action figures, presents one of the most ambitious toy line expansions in the industry with the release of *twenty* new X-Men action figures! The line includes *three* new Wolverine figures, a new Magneto, Cable, Shatterstar, Bishop, G.W. Bridge, Havok, Sabretooth and other new action-packed figures from current X-MEN and X-FORCE line-ups.

The figures come with up-to-the-minute costumes, and are scheduled to hit toy stores, store chains like K-Mart, Wal-Mart and Toys R Us and your local comic book shops starting in June.

"We're incredibly pleased with Toy Biz's 1992 program," said Marvel Senior Vice President, Licensing Alan Gordon, who oversaw the action figures' development. Toy Biz has demonstrated their serious commitment to the X-Men with a vastly expanded line.

"In addition, they've worked long and hard in close concert with our editorial and special projects teams to make sure that the figures fans see on the shelves match, as closely as possible, what X-Men fans see in our comics. The only thing fans won't be seeing in the '92 line are accessories like vehicles or more Danger Rooms. Accessories are being worked on in coordination for the new X-Men animation show scheduled for this fall." (MARVEL AGE will present a full report on that development as soon as all details are finalized.)

Underscoring Toy Biz's commitment to the X-Men was their desire to know what would be happening in the comics at the time that the action figures would be released. What characters are the most popular? What new characters would be introduced? In major meetings between Marvel and Toy Biz, and in follow up one-on-one sessions, these questions and hundreds of others were asked and answered.

Bob Harras, editor of the X-MEN family of titles, provided invaluable assistance on new characters such as G.W. Bridge and Bishop and on the importance of hot newcomers such as Cable, Stryfe, Shatterstar and Deadpool. One immediate result of Bob's input was the inclusion of X-Force as a distinct subset in the X-Men action figure line.

Executive Editor, Special Projects Bob Budiansky, whose department is responsible for meeting the art needs and overseeing the actual development of all licensed products, and Marvel Licensing Product Manager Gloria Birulin ensured that the elusive "happy medium" held true between what existed in the comics and what was practical in action figures.

A good example in showing how a challenge was solved was with Wolverine, the most popular character in the 1991 X-Men action figure line. Toy Biz wanted to do three more Wolverine figurines for 1992. Given the fact that each would essentially have the same "power" of retractable adamantium claws, how could all be different?

The answer was provided by both Bobs. One Wolverine could be the savage Weapon X Wolverine (from MARVEL COMICS PRESENTS) complete with training helmet and control accessories. Another could be Wolverine in his original yellow and black costume. And the third version could be in his current yellow and blue X-Men attire. After seeing visual reference on the three versions, Toy Biz gave the nod and three looks for Wolverine were decided.

Other matters dealt with in meetings included how many adamantium claws must there be on Wolverine's hand (three), and whether or not it was possible to make Cable's bionic eye bigger for better demonstration of its action feature (It was determined that this was not feasible).

Not only was Toy Biz deeply concerned about getting the right action features for the characters, they also wanted to make sure the feature will last. For example, during a discussion about whether or not one of the Wolverine figures should turn at the waist or have his shoulder move up and down in a slashing motion, Lou Schwarz, the president of Toy Biz stated that doing the slashing motion would ". . .be tough to do. You don't have that much room to work in up in the shoulder. In the waist you have the room you need for the gears. I won't put a feature into a toy that I know will break in a week — and I don't think the feature in the shoulder will last very long." Thus, Wolverine will be twisting at the waist and not slashing with his arm.

After all the jawboning and reference work were done, Toy Biz's designers created detailed illustrations, called control art, of each figure.

Wolverine and **Sabretooth** face off in the *Toy Biz* exhibit at the 1992 Toy Fair trade show in New York City.

Photograph by Eliot R. Brown.

The 1992 X-MEN action figure line features three different versions of Wolverine, including Weapon X.

Photograph by Eliot R. Brown.

The 1992 Toy Biz line will include:

X-MEN

WOLVERINE — Three Wolverine action figures in the 1992 line:

1) **CLASSIC WOLVERINE** — Attire is his original yellow and black costume. Spring-loaded retractable claws and twist at the waist action feature.

2) **MODERN WOLVERINE** — Wolverine in his present yellow and blue X-Men costume. Spring-loaded retractable claws and twist at the waist action feature.

3) **WEAPON X WOLVERINE** — The savage Wolverine. Spring-loaded "adamantium" claws and twist at the waist action feature. In addition, the figure has the exotic training helmet and electronic gear seen in the Weapon X storyline.

FORGE — The mysterious cyborg weapons inventor features a bionic leg and thigh and a spring-loaded "quick-draw" action so that he can pull his "organic" gun from its holster.

GAMBIT — The Cajun martial arts expert features kicking action and has a "high tech" staff.

ICEMAN — When placed in the freezer, the figure goes from white to clear "ice!" Iceman can also slide into action in his "ice sled."

BANSHEE — Banshee has a whistle in his chest to create the Banshee "wail."

HAVOK — The explosive power of Havok is re-created via expanding glow-in-the-dark "power rings" that blast out of his chest.

BISHOP — The combat-scarred X-Man of the future possesses a twisting "battle action" feature and comes equipped with a high tech arsenal that includes a futuristic sawed-off shotgun.

SABRETOOTH — This bestial assassin has a poseable jaw that can expose his fearsome fangs, and the panel in his chest can flip showing the three-claw mark "wound" that his arch-enemy Wolverine inflicts.

MR. SINISTER — Mysterious, haunting and hypnotic, this mutant mastermind has a chest diamond that glows and glow-in-the-dark eyes. In addition, he carries a giant high-tech rifle.

MAGNETO — The mutant master of magnetism's hands light up, signaling that his power is "on." He also carries a special handgun.

SAURON — The prehistoric, winged mutant has poseable wings and jaw. Sauron also carries a weapons and utility belt.

X-FORCE

CABLE — This cybernetic one-man army has a glowing bionic eye, cyborg limbs, snap-on shoulder pads and his favorite "big gun."

WARPATH — The native American hand-to-hand warrior has snap-on shoulder pads and "power punching" action.

SHATTERSTAR — The ultimate warrior from the future, Shatterstar has a sword swinging "battle action" feature and glow-in-the-dark swords.

KANE — The bounty hunter with an attitude has a power release so that he can "shoot" out his left hand. He also comes equipped with a deadly arsenal.

G.W. BRIDGE — The grizzled veteran from S.H.I.E.L.D. has a "battle action" feature and comes loaded with weapons and high-tech communications equipment.

STRYFE — Fans lift off his helmet and decide — is he Cable's evil twin, or Cable himself? Stryfe has a "battle action" feature, and a two-handed "power" mace.

FOREARM — From the Mutant Liberation Front, he features a special fist-pounding "battle action."

DEADPOOL — The silent assassin comes equipped with an arsenal of swords and knives. He also has a ninja "combat action" feature.

GIDEON — A master of all forms of combat, Gideon has a punching action feature and comes equipped with an expensive-looking and ultra-deadly arsenal.

The X-Men line is not the only group of '92 action figures planned by Toy Biz. This summer the new line of Marvel Super Heroes action figures which are slated for release will include a super-articulated Spider-Man, all four Fantastic Four figures, a new Venom and more!

— Dwight Jon Zimmerman

X-FORCE makes its action figure debut as part of the 1992 X-MEN line from *Toy Biz*.

Photograph by Eliot R. Brown.

MARVEL® COMICS COLLECTORS CLASSICS

Certain team-ups only make sense: the many meetings between Spider-Man and Daredevil, the outings between Moon Knight and Werewolf By Night, the sword-and-sorcery pairing of Dr. Strange and the Black Knight. But the *most* interesting team-ups are the ones that show the heroes not as you'd expect, but that reveal a new, heretofore unseen aspect of a crimefighter's character.

MARVEL TWO-IN-ONE #51 is one of those examples. In a scene which has been echoed and quoted repreatedly ever since, we saw the oldest established permanent floating super hero poker game! The players included the Thing (it was his team-up book, after all), Nick Fury, the Beast, Wonder Man and a ringer: Ms. Marvel. The game was interrupted by the villainy of the Yellow Claw, but the highlight of the issue wasn't the standard slugfest — but rather the glimpse of super heroes after hours, bluffing and betting to an inside straight.

A very different side of Natasha Romanoff, the Black Widow, was demonstrated in MARVEL TEAM-UP #82-85. Hydra torture at the hands of the merciless Viper had caused Natasha to retreat into a cover identity, that of Nancy Rushman, innocent kindergarten teacher. Convinced that she really was a school teacher and not a super-spy, Natasha/Nancy was unprepared to be attacked by Hydra assassins. In a thrilling four-part team-up, Spider-Man, Nick Fury and Shang-Chi, Master of Kung Fu, came to her rescue. But again, the action, considerable though it was, took a back seat to characterization. Spider-Man found himself falling for the straightforward charm of Nancy Rushman! If only she'd been a real person. . .

The enigmas of romance, of what might happen between two people under different circumstances, also propelled the team-up of Spider-Man, Ka-Zar and Shanna the She-Devil in the pages of KA-ZAR THE SAVAGE. Spidey and Shanna came together in search of Ka-Zar, who'd been injured by a bullet to the brain, wandering crazed and even pronounced dead! The crisis pulled out Peter Parker's most sympathetic side; when Shanna needed someone, Peter was there. But certain sparks were clear between them — was there the potential for something more than camaraderie here? The question remained unanswered as the need to save Ka-Zar's life became paramount. And so Peter and Shanna would never further pursue that certain electricity between them.

Team-ups often happen as a sort of publicity, a move to draw fans of one more popular hero into checking out the adventures of another, less popular hero. POWER MAN AND IRON FIST, though, became a regular team when the heroes, unable at the time to sustain a series single-handedly, brought their fans together to support their joint exploits. The three-issue team-up that introduced Luke and Danny to each other is a textbook example of how to make a team-up work, exploiting the differences between each character to conflict with and to complement each other. Adding to the richness of the team-up was the supporting cast that each character brought with him: Misty Knight, Colleen Wing, D.W. Griffith, Noah Burstein and a host of others.

Some team-ups are intended to be one-time occurrences — and sometimes we should give thanks for that! The teaming of Aunt May and Franklin Richards in MARVEL TEAM-UP #137 is one example. The aberration known as Assistant Editors' Month led to this pairing of Spidey's aunt and the toughest toddler in the Marvel Universe, united against the power of Galactus! In a more sober vein, MARVEL TEAM-UP #100 brought Storm and the Black Panther together for the first and possibly last time. The power of their meeting, as Marvel's most charismatic black heroes,

was undeniable, and many readers thought that Ororo and T'Challa were a natural romantic duo. But the team-up vignette expressed not only the respect between the X-Man and the Avenger, but also the reasons why they wouldn't be suitable for each other.

THE AVENGERS, in a sense, is Marvel's original team-up book: the greatest solo heroes of the world banded together against evil. Perhaps that's why the series has seem some of Marvel's most interesting team-ups, as not only villains but heroes join against the assemblers. AVENGERS #83 comes to mind: the union of the Black Widow, the Wasp, the Scarlet Witch, Medusa and the all-new Valkyrie, fighting feminists known as the Lady Liberators!

Then there's AVENGERS #71: the first appearance of the Invaders, as the WWII incarnations of Captain America, Namor and the Torch battled the unlikely trio of Yellowjacket, the Vision and the Black Panther! The reunion of classic heroes was carried further in AVENGERS #97, when Rick Jones's latent psychic powers brought an end to the Kree-Skrull War through the "team-up" not only of the Golden Age Cap, Namor and Torch, but also the Fin, the Angel, the Patriot, the Vision and the Blazing Skull!

My personal favorite among team-ups, however, was the unexpected teaming of Stephen Strange and Sgt. Nick Fury in DR. STRANGE #51. Dr. Strange had travelled back in time to thwart the machinations of the ancestors of Baron Mordo, and in war-torn England, whom should he meet but his old co-star from STRANGE TALES? Even more beguiling was the appearance of Pamela Hawley, Nick's late girlfriend, who hadn't shown up in a Marvel comic in nearly two decades! To me, that's always been the special magic of the Marvel Universe — that through team-ups, you can once again meet characters to whom you'd bid farewell years before!

— Brian Nelson

MARVEL® COMICS PRICE GUIDE

How could we look back at the blasts from the pasts without our perennial guide to the cost of these back issues at your local comics specialty shop? As always, our source is THE OFFICIAL OVERSTREET COMIC BOOK PRICE GUIDE #21. But remember: actual prices may vary, and should be lower for copies in fair or poor condition.

	CONDITION Good	Fine	Mint
■ **AVENGERS**			
71, 83	1.35	4.00	8.00
97	1.50	4.50	9.00
■ **DR. STRANGE**			
51		.60	1.20
■ **KA-ZAR THE SAVAGE**			
21-23, 25-26		.50	1.00
■ **MARVEL TEAM-UP**			
82-85	.25	.75	1.50
100	1.00	3.00	7.00
137		.40	.80
■ **MARVEL TWO-IN-ONE**			
51		.50	1.50	3.00

MOOOOM IT'S FOR YOU!

Send your letters to: MARVEL AGE MAGAZINE, c/o Marvel Comics Group, 387 Park Avenue South, New York, NY 10016.

Attention correspondents: All letters to be considered for publication must include your complete name and address, though we will gladly withhold that into on request!

Kids today! Day after day, we cook and we clean, and what do we get in return? Well, actually, it did get us a snappy letter column from Michael Hranek of Marlboro, MA. Thanks, Michael. You're a good kid.

Of course, just because Michael wrote to us, that doesn't mean we won't need a newer and niftier title for this column, every single month until the end of time. But don't worry about us. We wouldn't want you to feel guilty or anything.

Dear MARVEL AGE,

I read some novels from the '70s and they were about Marvel characters. It got me wondering: Since Marvel is interested in the reading habits of its younger readers, why not bring back the novels every summer?

Bring up the idea and see how it goes. Also, it gives the writers a chance to have top billing over the artist.

Guy L. Vaughn
4302 Andy Street
Lakewood, CA 90712

Glad to see you showing an interest in reading, Guy. Now that you've pulled yourself away from the TV, did you remember to brush your teeth?

Seriously, thought, we liked those novels ourselves 'way back when and the idea of new novels featuring Marvel characters does get bandied about the Bullpen now and then. There are no immediate plans to publish any new novels just now, but you never can tell. . .

In the meantime, though, you might be interested to know that the last few years have seen the publication of a number of non-comics-related novels by some of Marvel's most popular writers, such as Chris Claremont, Jim Starlin and the guy who may be Marvel's most prolific author, Peter David. Peter's turned out a couple of all-original novels, KNIGHT LIFE and HOWLING MAD, a slew of novels featuring the cast of STAR TREK and piles of other movie adaptations and Choose-Your-Own-Adventure books. That should keep you busy for a while.

Just in case it doesn't, and if your interest extends beyond stories starring Marvel characters to tales about the company itself, take a look

Comics Buyer's Guide Fan Awards for 1991

Welcome to the *CBG* Fan Awards. ***Comics Buyer's Guide***, a weekly newspaper devoted to the world of comic books, sponsors these awards to let *you*, the readers, tell the world which comic books are your favorites. Just fill out the ballot and send it to the address below.

1. Favorite Editor .....
2. Favorite Writer .....
3. Favorite Penciler .....
4. Favorite Inker .....
5. Favorite Colorist .....
6. Favorite Painter .....
7. Favorite Letterer .....
8. Favorite Cover Artist .....
9. Favorite Comic-Book Story .....
10. Favorite Comic Book .....
11. Favorite Limited Comic-Book Series .....
12. Favorite Original Graphic Novel or Album .....
13. Favorite Reprint Graphic Novel or Album .....
14. Favorite Character .....
15. Favorite Publication about Comics .....

Only material with a 1991 cover date can win. Votes for projects that did not have a 1991 publication date will not be counted.

Copy this ballot and give it to your friends, so they can vote, too. ***Anyone who loves comics can vote*** — but only ***vote*** once. If you vote more than once, all of your votes will be thrown out. Vote only in the categories you want, and ignore any you don't. ***Comics Buyer's Guide*** is not eligible for Category 15.

Every voter in the United States will get a *free copy* of ***Comics Buyer's Guide*** with the results (scheduled to be #977, dated Aug. 7, 1992), unless you already have a current or expired subscription to ***CBG***. Votes from other countries will be counted, but we regret that free copies of ***CBG*** can't be sent out of this country, unless your vote is accompanied by $2 in U.S. funds to cover handling and shipping. The awards will also be announced at the Atlanta Comics Expo, held July 17-19.

Mail your ballot individually in a single envelope ***by June 1, 1992***, to:

Comics Buyer's Guide Fan Awards
700 East State Street
Iola, Wisconsin 54990

Name ..... ***Age*** ..... ***Male Female (circle one)***
Street or Box .....
City, State, and ZIP .....

Please type or print your votes and information clearly.
You need not cut or tear out this page in order to vote! Copies are acceptable and will be counted.

at Les Daniels' epic tome, MARVEL: FIVE FABULOUS DECADES OF THE WORLD'S GREATEST COMICS. The book traces the history of the company from its humble beginnings in the thirties all the way up through the present day. No coffee table would be complete without it!

Who left this yellow background lying around here? We just washed this column, too! If we've told you once, we've told you a thousand times: put away your sunny yellow backgrounds when you're done with them. . .unless it's time for our LETTER OF THE MONTH! You know, that single epistle that we've selected from our mountain of mail because we think it'll be of particular interest to Marvelites from here to Latveria.

Oh, this *is* the Letter of the Month? Never mind, then.

Dear MARVEL AGE MAGAZINE,

Looking at the Marvel Universe in general, I feel that an injustice has been perpetrated on the heroes of Marvel, or more specifically, on the children.

If we look across the board, as of this date (December, 1991) there is just one child born of the union of our heroes' love who is still relatively intact and safe. This means that, for the whole 30 years of Marvel's existence, only Franklin Richards has escaped the Grim Reaper, whereas Nathan Summers and the Scarlet Witch's twins have, for all purposes, been wiped clean from the slate.

I do realize that most younger readers would have some difficulty empathizing with their heroes if they were all parents, who were busier fighting off dirty diapers than the day's evil mutant team, but speaking as a relatively new parent, I find that it takes away some of the charm of seeing them grow older and wiser.

Well, I, for one, hope dearly that one of your writers decides to have the stork come and visit our heroes and, in so doing, provide some playmates for poor li'l Franklin and pave the way for a generation of heroes who might one day take over for their parents.

(Oh, I almost forgot: the new Ant-Man and Spider-Woman have young girls of their own, but they were introduced as such. We didn't get the opportunity to see them as sweet toddlers!)

Mario Carmel
(Address withheld by request)

Well, Mario, you're right when you say that not many of our heroes have kids just yet, but you have to put that observation into a bit of context. After all, most Marvel heroes aren't even married!

Even among the few heroes who *are* married, some haven't really been married long enough for the pitter-patter of little feet. For example, Peter and Mary Jane Parker are still basically newlyweds, and the death of the Human Torch's wife meant that they never really got the chance to *stop* being newlyweds.

So let's take a look at some of Marvel's old marrieds. That would include Reed and Sue Richards, the Vision and the Scarlet Witch, the Inhumans' Quicksilver and Crystal, Hawkeye and Mockingbird, and ex-couples such as Doctor Pym and the Wasp or Scott Summers and his late wife Madelyne. Some couples (such as Hawkeye and Mockingbird) haven't had children, but others have. The most prominent example of a super hero offspring is probably the one you noted, Reed and Sue's son Franklin. You've overlooked another super kid — Quicksilver

Photograph by Eliot R. Brown.

and Crystal's daughter, Luna.

Moreover, while later events may have been shown the Scarlet Witch's children to have been illusions (which makes is unlikely that we'll be seeing them any time soon), the situation is different for Nathan Summers. Nathan hasn't died or ceased to exist; he was taken to an alternate future (in X-FACTOR #68) after Apocalypse tried to leech his energy. We wouldn't be surprised if ol' Nate turns up again.

The bottom line is that we agree that most Marvel heroes haven't hit the parenthood route yet, but we think you've overstated things just a tad. As this rough survey shows, a bunch of heroes do have children already, and we'd be willing to bet that as time goes on, some of their compadres will be joining them down at the day care center.

But do you think the kids will appreciate it? Ha! We hear that Franklin never even calls his mother while she's off in Skrull Galaxy. . .

Dear MARVEL AGE MAGAZINE,

Do you remember MARVEL AGE MAGAZINE #108 with the interview with John Romita, Jr.? Well, he mentioned that the Punisher was the only Italian character in the whole Marvel Universe. Isn't Silverman Italian too? Or maybe Silvermane is dead and I'm wrong.

Ross King
Carmelina Avenue
Apt. #3
Los Angeles, CA 90025

Actually, Ross, John didn't say the Punisher was the only Italian Marvel character; he said the Punisher was "the only Italian character *I can thiink of.*" Still, you're right on both counts — Silvermane is Italian and he is dead! According to THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE, the bionic crimelord's real name is Silvio Manfredi and he is indeed a native of Italy. By now, hiw body is probably more machine than human, which would make it tough for him to survive long without it.

Are there other Italian Marvel characters, besides the Punisher and Silvermane? Maybe, but it's hard to tell. After all, we always assumed that 1930s adventurer Dominic Fortune was Italian, until it turned out that he was Jewish and had changed his name from Davey Fortunoff! Sure is a wacky world, ain't it?

Yes, we know you want to spend some time pondering that deep and profound thought. But not just now — it's way past your bedtime. And don't start reading those comic books under the covers with a flashlight again! There'll be plenty of time for you to read when we come back next month.

Pleasant dreams.

NEXT ISSUE

The Official, *All-New* MARVEL AGE Readers' Poll

This is it. . .your chance to chart the course for the new **MARVEL AGE**. Beginning with issue #115, we're launching **MARVEL AGE** in dramatic new directions, with changes designed to give you the inside track here at **Marvel Comics**. It means more photo spreads, behind-the-scenes coverage and new entertainment features.

Most important, it means a direct line between **MARVEL AGE** and our readers. This magazine exists for you, and we want to know what you want to see. Let us know which of our existing features you want us to keep, and what new features you want us to inaugurate. Just fill out this handy ballot (or any reasonable facsimile thereof). **YOUR VOTE COUNTS.**

Please don't abandon my favorite features in MARVEL AGE:

- ☐ Andy Mangel's Reel Marvel
- ☐ Great Moments in Marvel History
- ☐ Hembeck's Page
- ☐ Mark's Remarks
- ☐ MARVEL AGE Calendar
- ☐ The Marvel Age of Comics
- ☐ MARVEL AGE Pro-File
- ☐ MARVEL AGE Super Shopper Gallery
- ☐ Marvel Comics Price Guide
- ☐ Marvel Correspondents
- ☐ Marvel Top Ten
- ☐ Marvel Trivia Quiz
- ☐ Mondo Marvel Comics
- ☐ Stan's Soapbox

While you're at it, let's see some great new features in the decidedly-different **MARVEL AGE**, features like:

- ☐ "Ask the Pros"
- ☐ Celebrity columns
- ☐ Collectors market reports
- ☐ MARVEL VIDEO GAME COLUMN
- ☐ New comic strips
- ☐ Photo covers
- ☐ Special **WAM** features including: _____
- ☐ Other special features: _____
- ☐ Reader polls on subjects like: _____

(Use additional pages if you need to.)

So fill out the ballot and send it to:
MARVEL AGE Readers' Poll
c/o Marvel Comics
387 Park Avenue South
New York, NY 10016

Your name: _____ **Age:** _____
Street address: _____
City: _____ **State:** _____ **Zip:** _____
(Please print)

This is it. . .your chance to shape the future! And it's only the beginning. In the coming months, we'll expect to hear from you on a regular basis. As of today, you've been recruited as part of the main MARVEL AGE council of advisors. It's up to you to live up to this great responsibility. VOTE!!

COMING ATTRACTIONS CHECKLIST

Here we are with another glorious MARVEL AGE Coming Attractions Checklist! Now, all of you Marveloids can read all the hot hype about all of your favorite titles shipping in May, 1992!

SHIPPING MAY 5th

AVENGERS WEST COAST # 1.25
Thomas, Ross, Dzon
CAPTAIN AMERICA #402 1.25
Gruenwald, Levins, Bulanadi
"The Man and the Wolf" — Part 1!
CAGE #4 1.25
McLaurin, Turner, Ivy
Guest-starring the rarely seen Puntsher!
COPS: THE JOB #2 1.25
Hama, Jusko, Harris, Palmiotti
DAREDEVIL #306 1.25
Chichester, McDaniel, Ivy
Guest-starring the elusive Spider-Man!
DAREDEVIL ANNUAL #8 2.25
"The System Bytes" — Part 2!
DARKHAWK #17 1.25
Fingeroth, Manley, Villagran
NAMOR #28 1.25
Byrne, Lee, Wiacek
NFL SUPERPRO #10 1.25
Dixon, DeCarlo
NOMAD #3 1.75
Nicieza, Hawbacker, McKenna
Guest-Starring USAgent!
ORIGINAL GHOST RIDER #1 1.75
Friedrich, The Immortal Mike Ploog
PUNISHER #65 1.25
Abnett, Lanning, Braithwaithe, Williamson
SHE-HULK #41 1.75
Byrne
SPIDER-MAN TPB:
ASSASSINATION PLOT 14.95
Michelinie, McFarlane, Larsen
Guest-starring Captain America
TERROR INC. #1 1.75
Chichester, Zaffino
The wierdest of the Big Guns!
TOXIC CRUSADERS #3 1.25
UNCANNY X-MEN #290 1.25
Lobdell, Portacio, Williams
WARLOCK #3 2.50
Starlin, Austin
WEB o' SPIDER-MAN #90 1.25
Super-Dooper Gatefold Hologram Cover!
WORLD CHAMPIONSHIP WRESTLING #4 1.25
Lackey, Wilson, Hudson

SHIPPING MAY 12th

ALPHA FLIGHT #110 1.75
Furman, Broderick, Patterson
An INFINITY WAR Crossover!
AMAZING SPIDER-MAN #364 1.25
Michelinie, Bagley, Emberlin
BARBIE #19 1.25
Trusiani, Brigman
Barbie becomes a restauranteur!
BILL & TED'S EXCELLENT COMIC BOOK #8 1.25
Dorkin & Severin
EXCALIBUR SPECIAL:
XX CROSSING 2.50
Guest-starring the original X-Men!
GHOST RIDER #27 1.75
Mackie, Wagner, Witheby
Guest-starring those hard to find X-Men!
GUARDIANS OF THE GALAXY #26 1.25
Valentino, Montano
MARVEL COMICS PRESENTS #106 1.50
MARVEL SUPER HEROES #10 2.50
All your fave gritty heroes!
PENDRAGON #1 1.75
The return of Pendragon!
Guest-starring Iron Man!
PUNISHER & CAPTAIN AMERICA: BLOOD & GLORY #1 4.95
Chichester, Clarke, Janson
PUNISHER WAR ZONE #5 1.75
Dixon, Romita Jr., Janson
More Popsicle Torture in this ish!
QUASAR #36 1.25
Gruenwald, Capullo, Candelario
SAVAGE SWORD OF CONAN #199 2.25
Thomas, Buscema, Chan
SILVER SABLE #2 1.25
Wright, Butler, Panosian
Would you believe — Guest-Starring Spider-Man?
SILVER SURFER #67 1.25
Marz, West, Christopher
An Infinity War Crossover!
SLEEPWALKER #14 1.25
Budiansky, Blevins, Manley
THE THING #4 1.25
DeFalco, Wilson, Stone
WOLVERINE #56 1.75
Hama, Silvestri, Green
Mariko returns!
WONDER MAN #11 1.25
Jones, Johnson, Panosian
WONDER MAN ANNUAL #1 2.25
The System Bytes Part One!

SHIPPING MAY 19th

AVENGERS #349 1.25
Harrad, Epting, Palmer
Guest-starring Rage!
BARBIE TRADE PAPERBACK 8.95
Slate, Trusiani
Makes a great gift!
CAPTAIN AMERICA #403 1.25
Gruenwald, Levins, Bulanadi
The Man and the Wolf Part 2
CONAN #258 1.25
Thomas, Docherty, Alcala
EXCALIBUR #52 1.75
Davis, Braithwaite, Rubinstein
G.I. JOE #126 1.25
Hama, Wildman, Emberlin
GUARDIANS OF THE GALAXY ANNUAL #2 2.25
Valentino, Montano
The System Bytes Part 4!
HELL'S ANGEL #1 1.75
Another Marvel UK Masterwork!
INCREDIBLE HULK #395 1.25
David, Wildman, Farmer
MARVEL AGE #114 1.00
Spidey 30th Anniversary Issue!
MARVEL TALES #263 1.25
PUNISHER #66 1.25
Abnett/Lanning, Braithwaite/Williamson
SHIELD #37 1.75
Brown/Sharp, Wyman/Hudson
SPIDER-MAN #24 1.75
An INFINITY WAR Crossover!
WARLOCK & THE INFINITY WATCH #6 1.75
Starlin, Medina
Man-Beast Grabs the . .OOPS!
WHAT IF? #39 1.25
Thomas, Lofficier, Curtis, Akin
The culmination of the "Time Quake" saga!
WOLVERINE: SAVE THE TIGER 2.95
Claremont, Buscema, Janson
Wolvie's 1st MARVEL COMICS PRESENTS adventure!
X-FACTOR #80 1.25
David, Stroman, Milgrom
X-MEN #9 1.25
Lee, Lobdell, Williams
Watch for more X-action in GHOST RIDER!

SHIPPING MAY 26th

BARBIE FASHION #19 1.25
Barbie discovers a rare gem!
CAPTAIN PLANET #10 1.25
Dutter, Broderick
CONAN SAGA #64 2.25
Way-Cool Joe Jusko cover!
DARKHAWK ANNUAL #1 2.25
Fingeroth, Manley
Guest-starring Iron Man!
DEATHLOK #13 1.75
McDuffie, Cowan, Manley
DR. STRANGE #43 1.75
Thomas, Isherwood
Guest-starring Galactus!
FANTASTIC FOUR #366 1.25
DeFalco, Ryan, Bulanadi
An INFINITY WAR Crossover!
GHOST RIDER POSTERBOOK 4.95
Pin-Ups that are Hellfire-Hot!
INFINITY WAR #2 2.50
Starlin, Lim, Milgrom
IRON MAN #282 1.25
Kaminski, Hopgood, Wiacek
KID 'N PLAY #6 1.25
Coye, Frazier, Boyd
MARVEL COMICS PRESENTS #107 1.50
MOON KNIGHT #40 1.75
Guest-starring Doctor Doom!
MOTORMOUTH #2 1.75
Another Marvel UK thing, featuring Nick Fury!
THE 'NAM #70 1.25
Lomax, Harris
NEW WARRIORS #25 1.25
Nicieza, Bagley
THOR #449 1.25
DeFalco, Frenz, Milgrom
Odin wakes up on the wrong side of the bed! Uh-oh!
WOLVERINE #57 1.75
Hama, Silvestri

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
"FAN OUT, MEN! WE'VE GOT TO FIND THAT — THAT HULK!!" AND THUS, A NAME IS GIVEN TO BRUCE BANNER'S OTHER SELF. A NAME WHICH IS DESTINED TO BECOME — IMMORTAL! HULK #1 1962					HAPPY BIRTHDAY LEE ANN TAYLOR 1	GLENN HERDLING 2
BILL SIENIEWICZ, DARREN AUCK AND DAVIDE SHARPE 3	SGT. FURY #1 — 1963! 4	SUB-MARINER #1 — 1968! 5	IRON MAN #1 — 1968! DAVID MICHELINIE AND ROB CAROSELLA 6	NEW THIS MONTH TERROR INC. 7	MOEBIUS (JEAN GIRAUD) AND STEPHANIE FOGLE 8	BARBARA SLATE 9
ANTHYA FLORES 10 MOTHER'S DAY	NEW THIS MONTH PENTAGON! 11	GEANICE SMITH 12	NEW THIS MONTH: HELL'S ANGEL! 13		PAUL CURTIS AND BETTY SIMMS 15	FRED GRAY 16
STEVE GEIGER 17	JAMES FRY 18	IRON FIST'S DEBUT! MARVEL PREMIERE #15 — 1974 19				JOHN BOLTON AND WIN MORTIMER 23
EVAN SKOLNICK AND AL BENSEW! 24 ANDY YANCHUS	31 MEMORIAL DAY	HERB TRIMPE AND JOHN GALVIN 26	NAMOR RETURNS 30 YRS. AGO TODAY! (F.F. #4 — 1962) 27		JIM SALICRUP 29	NEW THIS MONTH: HELLRAISER III ADAPTATION!